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ABSTRACT

The Oregon Project focuses on the development of protocol materials as a means to bridge the gap between instructional goals and instructional strategies. Educational concepts were distilled from the goals and objectives of the teacher training division of two participating institutions. These concepts were determined as part of a needs assessment carried out at each institution. The cognitive concepts of analysis and evaluation and the affective concepts of commitment to learning and constructive sense of self were considered of the highest priority. Learner outcomes which represented these concepts were filmed. An instructional system was subsequently built around the film with a series of three films developed for each concept. An additional task involved efforts in developing a taxonomy of learner outcomes enabling the trainee to place learned concepts into an evolving conceptual system. An extensive field trial of the system was planned at several teacher training institutions; however, implementation of the evaluative plan was uncompleted during the project year. Results of existing data indicated that in their design the protocol materials did not enable students to reach the desired proficiency in concept discrimination. Recommendations suggest a close integration into existing educational programs and closer relation to previous knowledge and training programs of the students. A 35-item bibliography and appendixes are included. (Author/MJM)

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Final Report

Project No. 003422
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The Development of Protocol Materials

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Foreword

This document reports the Protocol Materials Development project initiated by Drs. H. Del Schalock, Paul A. Twelker, and Helen L.K. Farr of Teaching Research, a Division of the Oregon State System of Higher Education. Dr. Twelker and Dr. Farr were co-directors of the project.

Two teacher training institutions also participated in the project. The Oregon College of Education effort was coordinated by Dr. Edwin L. Dale and assisted by Mr. James R. Hayden and Mr. Jake G. Womack. Participation with the John Adams Hgih School Clinical Training Division was coordinated by Mr. Donald F. Eixenberger. The theoretical contributions by Dr. H. Del Schalock, Dr. Allen Dobbins, Dr. Jerry Fletcher and Dr. John Parker proved immensely valuable.

Mr. Harry Paget was the filming director, Mr. Milford Jones was the sound technician, and Mr. Warren Welch was the cameraman and film editor.

Our special gratitude is extended to those numerous adults and young people who appear in the films as well as the secretaries and other support personnel who have made the completion of this project possible.

Summary

The foci of many teacher education programs throughout the past decade have been on the clarification of instructional goals and objectives and the development of instructional strategies designed to achieve them. However, there has been much less systematic development of methods to train prospective teachers in identifying those behaviors which indicate that the instructional goals and objectives have been reached and from which instructional strategies might be developed.

The Oregon Project focused on the development of protocol materials as a means whereby the gap between instructional goals and objectives and instructional strategies might be bridged.

The educational concepts inherent in the goals and objectives of the teacher training divisions of two participating institutions, Oregon College of Education and John Adams High School, were elicited. The concepts were determined as part of a needs assessment carried out at each institution. The Oregon College of Education selected the cognitive concepts of analysis and evaluation; the John Adams High School selected the affective concepts of commitment to learning and constructive sense of self as being of highest priority. Learner outcomes which represented these concepts were then filmed. An instructional system was subsequently built around the films. The objectives of this system were to enable the teacher trainee to identify from the film and the provided printed materials whether or not the learner outcome observed could be classed within the concept being represented.

A series of three films was developed for each concept, each film providing an ascending order of complexity for the particular learner outcome involved. Two assessment films were also developed, each portraying all four concepts. The purpose of these films was to test the teacher trainee's ability to distinguish between classes of learner outcomes as well as to generalize between examples within a single class of learner outcomes.

An additional task of the project involved initial efforts in developing a taxonomy of learner outcomes which would enable the teacher trainee to place the learned concepts into an evolving conceptual system. However, the magnitude of this effort, given the restrictions of time and staff, made its development impossible.

An extensive field trial of the system was planned at several teacher training institutions to evaluate the system. Unfortunately, the scheduling of the field trial dates without due consideration for the complexities of material development made a full and accurate

implementation of the evaluative plan impossible during the project year. However, data were secured which made it possible to draw conclusions about the design and outcomes of the instructional system.

Results indicate that in their design, the protocol materials did not enable students to reach the desired proficiency in concept discrimination. The system clearly needs to be more closely integrated into existing educational programs and it must be more closely related to the previous knowledge and training of the students. Despite various weaknesses in the system, student affect regarding the system was generally good.

Chapter I. The Substantive Focus

Introduction

The purposes of this chapter are twofold: (1) to explicate the nature of protocol materials and (2) to describe the substantive focus of the Oregon Protocol Project. The former is accomplished by presenting three ways of construing protocol materials, by showing how protocols can be related to training materials, and by pointing out the assumptions about teaching which underlie protocol and training materials. The statement on the substantive focus of the Oregon Project is apportioned among learning outcomes as the concepts to be taught through protocol materials, the reasons for choosing that content, a summary of an attempt to taxonomize learner outcomes, and a list of the specific outcomes dealt with during the project.

The Nature of Protocol Materials

The Basic Definition

Protocol materials, as defined in Teachers for the Real World (Smith et.al., 1969), are "recordings of home, street, playground, and classroom situations, of committee meetings, and interviews" (p. 52). Several underlying characteristics seem to be associated with all protocol materials. First, in protocol materials the situations recorded are to be organized according to the most general categories of situations that teachers face. Second, the situations are also to be organized according to the purposes of teacher preparation. Third, before using protocol materials, teachers must have been instructed in the theoretical knowledge needed to understand the situations which are to be examined and interpreted. As the definition above indicates, virtually all types of professional situations in which a teacher is likely to be involved are considered appropriate for protocol materials.

Further, Smith et. al. point out that these situations involve the teaching of values, causes, reasons, concepts, interpretations, rules, procedures, and particulars. Each of these requires its own kinds of information and input operations. Protocol materials, as recordings of behavioral situations, can make it possible for prospective teachers to analyze and interpret those situations from a variety of viewpoints, such as the theoretical knowledge, interpersonal relationships, content, and instructional modes involved.

To be useful as recordings of behavioral situations, protocol materials must be conceived as "slices of life". Smith et. al. make the point that the situational approach in interpreting a teaching situation is valuable because it enables the prospective teacher to come very close to reality. However, the authors indicate that coming close to reality is not enough. For, in their opinion, the interpretation of reality is what is important in teacher education. They argue that, by studying realistic behavioral situations and the operations involved in them, the teacher's usable theoretical knowledge is expanded beyond what would be possible from merely studying the verbal framework of a textbook. That is, the teacher must learn to interpret reality, rather than words about reality.

Since protocol materials are meant to represent "slices of life", they portend a fundamental change in the way teacher preparation is regarded. According to Smith et. al.:

> Protocol materials should not be used merely to illustrate points in education courses. The whole procedure should be turned about so that the principles of psychological, sociological, and philosophical studies, as well as those of pedagogy, are brought to the analysis of protocol materials, not the other way around. These materials suggest the knowledge that is relevant to the teacher's work (p. 63).

In short, as these proponents of protocol materials see it, the starting point in teacher preparation is situations in "the real world" as they are represented in an organized way by protocol materials which can be analyzed and interpreted by means of a variety of theoretical frameworks. Protocol materials "are the objects, not the means of study. In themselves they contain little theorectical or pedagogical knowledge. They are samples of behavior to be examined" (p. 62), just as teaching situations in the real world are.

Interpretive Skill

Given the above mentioned emphasis on interpretation, Babick and Gleissman 1970 emphasize the need to teach teachers how to interpret the raw data which constitute the protocol materials. They point out that, for example, a filmed situation with accompanying narration does not qualify as a protocol material because the necessary interpretation is likely to be done for the observer (i.e., through the accompanying narration), rather than by him. Indeed, they go even further and propose a system for teaching interpretation without a teacher. That is, in order to avoid the possible influence of a professor, or any dependence on him, (even if he is practicing a passive or non-participating role), Babick and Gleissman recommend a programmed instruction-like approach used in combination with learner group discussions in which only those learning to interpret the protocol

materials participate. Obviously, the very programming of the instruction itself represents an influence on learning. However, that influence can be deliberately controlled, and more important, it can be structured to focus the systematic interpretation on key elements of the situation to be interpreted.

To accomplish this, Babick and Gleissman recommend a "grou-program" format which has two major components: content and operations. The former "poses classroom problems or situations for analysis and discussion, suggests or refers to the theoretical concepts necessary for interpretation of the problem (sic.) and provides standards for evaluating the conclusions developed by the group" (p.6). The operations componenet handles the mechanics of group discussion. By only "suggesting" cues or concepts that might be appropriate to interpretations, their approach not only frees learners to generate plausible (and possibly original) interpretive concepts, it forces them to do so. In other words, the learner,rather than a narrator or a professor, is the active agent in analyzing and interpreting the instructional situations.

Although Babick and Gleissman's is only one approach to making sure that protocol users will develop skill in interpretation, it is a well-reasoned and promising approach. It has been cited here because of the attention it gives to the fundamental attributes of protocol materials; namely, the systematic interpretation of situations (by teachers in preparation) through the use of empirically derived theoretical concepts.

The Oregon Project Position

Protocol materials are construed as instructional systems which teach student teachers concepts useful in analyzing teacher behavior, learning environments, etc. It should be noted that protocol materials are conceived as being more than isolated "slices of life." As used in the Oregon Project protocol materials involve a mediated "protocol" component (the authentic representation of educationally relevant behavior) and a host of adjunct components that complement the real-life representations. The formal definition that the Oregon group has given protocol materials is as follows:

> "packaged" and thereby sharable or distributable learning experiences that lead to the mastery of a particular concept or set of related concepts by a given class of learners with a known degree of reliability, with assurance that the concept that is mastered has meaning in terms of 'real-life' referents.

Essentially this instructional system:

1) defines a goal for the learner, i.e., the recognition of certain specified concepts in a filmed behavioral situation;

2) determines the necessary conditions that lead to the attainment of that goal; i.e., knowledge of the specific concepts and of how to recognize a set of indicators accepted as evidence of those concepts; and
3) evaluates in two ways
   a) the performance of the system itself (i.e., through analysis of learner performances) so that it can make
   b) adaptive revisions in the system itself.

A more comprehensive discussion of the Oregon instructional system is available in "A Thumbnail Sketch" (see p.28) and the User's Guide (Appendix A).

The Assumptions about Teaching

The conceptualization of protocol materials, as given in Teachers For the Real World, makes certain significant assumptions about teaching as it has existed and as it should exist in the future. Clarifying these assumptions provides a better view of the educational context surrounding protocol materials.

First, protocol materials signify that teacher training, as it has been traditionally handled, has not been very successful in terms of the circumstances which teachers encounter in the real world. This assumption is based upon the fact that although teacher education programs have dealt--in varying degrees--with certain bodies of knowledge and with certain experiences, the products of those programs (i.e., teachers) have often failed to see how they were related to each other or to their own classroom situations when they were teaching. For example, the teacher may not be aware of how anything that he has learned in his psychology classes may help him interpret a situation in which a pupil refuses to cooperate with him.

Second, the conceptualization of protocol materials assumes that there is a direct relationship between the bodies of knowledge dealt with in teacher education and the experiences a teacher has or the situations he, as a teacher, meets in the real world. Smith et. al., state: "His (i.e., the teacher's) interpretation of the situations that confront him is made in terms of his system of concepts, acquired in part from ordinary experience and in part from the technical and sophisticated systems of thought that make up the basic theoretical knowledge of pedagogy" (p. 51). For instance, they might contend that parts of a teacher's conceptual system acquired from the study of anthropology would influence his interpretation of a situation in which a marginally bilingual pupil persistently demonstrates a reluctance to speak in class.

Third, the protocol materials effort also assumes that the situations which teachers face can be categorized--at least generally.

Smith et. al. offer as a first step toward categorization, classroom situations (both instructional and management or control situations) and extra-classroom situations (such as those involving school committees, working with parents, and activities occurring in professional organizations).

Basically, the Oregon Project shares these three assumptions about teaching and teacher education as they currently exist. In addition, the Oregon Project believes that protocol materials offer strong promise as a means for improving teacher education and, subsequently, teaching itself. The plan (inherent in protocol materials) for exposing prospective teachers to reality is highly significant, particularly in the light of a growing emphasis on accountability in "the real world." However, some fundamental questions must be faced and answered before a reasonable judgment can be made that protocol materials are indeed recordings of real behavioral situations from which teachers can make interpretations in terms of their own integrated conceptual frameworks which evolved from the study of several discrete bodies of knowledge.

For example, the question of what can be accepted as a concept fitting for representation in protocol materials has not yet been clearly answered. Thus, how can the essence of the necessary theoretical knowledge--let alone an integrating structure of concepts--be provided for prospective teachers?

If a goal of teacher education is to help prospective teachers develop skill in responding appropriately to significant conceptual elements in situations, there must be some agreement on the level(s) of those conceptual elements to which they are to respond. Refer to the instance cited earlier of the marginally bilingual student who does not willingly speak in class. On one level, a teacher may use a concept from psychology (e.g., the desire to preserve self esteem) or one from anthropology (e.g., the power of an enculturated value system) or one from linguistics (e.g., a native intonation pattern is difficult to overcome in a second language). These are three theoretically based knowledges drawn from quite different levels of concepts. The question here is: how is the teacher to classify this particular situation? And if it can be classified on more than one level, how are the parameters of each level to be set, so that ambiguity is avoided?

Because concepts from the social sciences have been recognized as having especially helpful contributions for teaching, the task of specifying concepts for protocol materials is made very difficult. Within the social sciences there is much evidence that not only do members of one discipline reject the validity of many of the concepts from other disciplines (e.g., psychology and anthropology), but there are often disagreements within branches of a single discipline (e.g., behavioral and clinical psychology) over what is a valid concept.

Until there is agreement among protocol developers as to what a concept is, the nature of protocol materials is bound to be somewhat cloudy--or at least disjointed.

The Substantive Focus of the Oregon Protocol Project

Learning Outcomes as the Concepts to Be Taught

The Oregon Protocol Project selected learning outcomes as the focus for its materials development efforts. In a number of educational situations, they identified four desired results of formal and informal learning: the ability to analyze and evaluate certain kinds of materials (e.g., advertisements, persuasive arguments, factual materials) and the exhibition of a constructive sense of self and a commitment to learning.

In each situation the center of attention was the learner (i.e., the pupil or student) rather than the teacher. Furthermore, the content designated for interpretation by teachers in preparation was the behavior of the learners. Thus, the protocol materials represented genuine slices of life since, in virtually all real instructional contexts, it is what his students do and say that the sensitive teacher interprets and responds to. On the basis of that interpretation and his response to it, the teacher makes a diagnosis (in terms of his own conceptual framework). Then, he must decide how to proceed in his teaching of the students involved.

The Rationale Underlying the Choice of Learning Outcomes as Content to be Taught

Underlying the selection of learning outcomes as the content to be taught are the following assumptions about concepts:

1) Concepts and/or constructs are the basic tools used by man to give order and meaning to the world around him, and they thereby form a cornerstone in man's ability to know;
2) concepts can be given definition and concrete referents through what are called "protocol materials;" and
3) concepts or constructs can be logically and reliably distinguished from skills (the ability to perform given overt behaviors) and competencies (the ability to successfully complete designated tasks).

For the Oregon Project, learning outcomes are the raison de etre for all instructional acts. As such, they are influenced to varying degrees in various situations by the characteristics of learners and

of the settings in which learning occurs, as well as by the instructional resources used to promote learning. In spite of their great importance, however, learning outcomes are probably the least well understood component in the total mix that comprises teaching. Clearly, then, the area of learning outcomes represented the combination of a severe need in teacher education and a major concern of the Oregon Project.

The Importance of Learning Outcomes in Instruction

Just as Smith et. al. (1969) recognize that the situations which teachers face need to be identified according to meaningful and useful categories, the Oregon Project recognized that learning outcomes need to be identified according to similar categories or classes. They held that without some means for helping them conceptually organize learning outcomes in a systematic fashion, prospective teachers would probably continue to be unclear about learning outcomes and their significance. Or, if they did begin to get a glimmer of what learning outcomes were, they would be unlikely to advance beyond that stage without a conceptual grounding in which to regard them. Furthermore, the project staff felt that the best vehicle for communicating about such a classification system would be a set of protocol materials that instructed about the classification system in the same way that protocol materials are used to instruct around other concepts.

Therefore, the project staff planned an attempt to develop a taxonomy of learner outcomes that would be consistent with the assumptions drafted by Schalock (no date):

> First, concepts within both the domains of pedagogy and basic fields of knowledge are critical to prospective teachers, and care must be taken to insure that the critical dimensions of both domains are in fact covered in teacher education programs. One way of helping to see that such coverage occurs is to focus attention upon the parameters of each domain and establish a grid system for the identification, organization, storage and retrieval of information relative to the classes of concepts that comprise each domain.
>
> A second order assumption is that if persons responsible for the design of a teacher education program are aware of the range of concepts that should, by some criteria, be included within such programs, and if information relative to such concepts has been organized and stored accordingly, such concepts will in fact get translated into program operation.
>
> Finally, there is the implicit assumption that any taxonomy to be developed should represent a better or more exhaustive or more useful listing of the concepts to be mastered within a teacher education program than appears elsewhere. (p. 11)

Taxonomies to Date

As mentioned above, Smith et al. make an initial attempt to categorize behavioral situations according to whether they occur inside or outside a classroom. Psychologists alone have taxonomized learner outcomes in six different ways, according to their foci of concern (Schalock, 1969). Among these, the following kinds are broadly indicative of the different viewpoints represented within that single discipline: those from developmental theories, those from personality theories, those from psychoanalytic or "ego" theories, those from educational backgrounds, those from learning theory, and those from training orientations. Nevertheless, as Schalock makes clear, the people in each of these areas of psychology has looked at learning outcomes almost exclusively in terms of his own concerns and interests. Admittedly, many made references to other domains, but none has treated learning outcomes in a way fully appropriate to the needs of protocol materials.

For example, developmental psychologists--with the exception of Erikson (1963) and Piaget (1967)--have tended to use broad category headings such as physical development, social development, emotional development, and intellectual development--or slightly less broad ones as motor, speech, moral, or personality development. In the case of both Erikson and Piaget, the taxonomies do not deal with outcomes that are learned; rather they deal primarily with genetically determined developmental sequences.

Personality theorists have tended to develop taxonomies of learner outcomes that fall into what might be called "the middle range" of generality: they are less general than those typically used by developmental psychologists but considerably more general than those typically used by learning theorists. Since these taxonomies are, in many ways, of approximately the same level of generality as those used by educators, they have often been adopted by educators. This is especially true of the taxonomies coming from the mental health movement and those coming from the phenomenological emphasis. Again, they are, as dealt with by psychologists like Combs (1962), Maslow (1962), Rogers (1962) and Kelley (1962) not precisely what is needed in the protocol materials effort.

The psychoanalytic or "ego" psychologists, while overlapping with the personality theorists just mentioned, emphasize the concepts of ego functions or ego processes in their references to learner outcomes (Hollister and Bower, 1966) (White, 1963). Once more, efforts of this sort have utility and promise for educators, but up to the present time their classifications of learner outcomes are not directly transferrable to the Oregon Project focus.

Increasingly in recent years, educational psychologists have not only adopted and adapted taxonomies of learner outcomes from other

psychologists and from other subject matter disciplines, but they have also developed a number of their own taxonomies. Most of the work has been in the cognitive areas (Bloom et al., 1956) (Guilford, 1959), but some has been directed to the affective areas (Flanders, 1963) (Krathwohl et al., 1964) and even to the psychomotor areas (Fleishman, 1962) (Livingston, 1962) (Guilford, 1968). Each has been helpful in clarifying or raising questions about the various topics of concern, but none has really coped with the instructional process as a whole--nor as it relates to the full teacher education program.

Probably the learning theorists have generated more taxonomies of learner outcomes--and for a longer period of time--than any of the other groups represented here. Consequently, it is not feasible to attempt to summarize them with any specificity here. Instead, a few words on their impact on education to date seems in order. In general, relatively little convergence has occurred between the laboratory scientist's and the educator's approaches to learning (Estes, 1960). Reasons for this lack of convergence are, of course, many, but probably a dominant one is that school personnel have, on the whole, failed to recognize how to apply the general laws of learning which the learning theorists have sought and formulated. At any rate, the efforts of this group have helped educators recognize more sharply the fact that the traditional categories of human learning are limited, confused, and confusing (Deutsch, 1960) (Melton, 1964) (Wann, 1965) (Bruner, 1964), and that a more functional taxonomy of learning outcomes must be established.

The work recently done by training psychologists has made considerable strides in the direction of the needed functional taxonomy of learner outcomes. Since training psychologists have been task oriented, they have--from the beginning--had to face the issue of how a taxonomy of outcomes functions in the real world. In addition, they have had--and more importantly--they have used the advantage of benefiting from the false starts and mistakes of earlier taxonomizers. Nevertheless, acceptance of a task-orientation approach in education has been slow because information about early developments were not widely disseminated outside of military and industrial circles. In addition, many educators felt that the concept of training was at odds with their notion of the role or function of education.

The contributions of Gagne (1965), however, have received rather widespread attention from those who educate teachers. His taxonomy contains eight types of learning: signal, stimulus-response, chaining, verbal association, multiple-discrimination, concept, and principle learning, plus problem solving, and, in the opinion of many, it represents the first major bridge between the work of the laboratory psychologists and the classroom educators. Even so, it provides a very narrow bridge which, at present, leaves unsolved the matter of fitting Gagne's classes of outcomes with those of others who have

prepared taxonomies for the cognitive domain such as Bloom, Taba (1964) and Guilford, let alone fitting them with the broad developmental outcomes suggested by the developmental psychologists and personality theorists.

Schalock (no date) describes the major limitations of taxonomies of instructional concepts as they now exist.

> First, taxonomies as they now stand offer extremely general categories of concepts. Identifying the school or the playground as a setting does little more than point in a general direction: it does not help conceptualize the various dimensions of the classroom or the playground, the various situations that emerge therein, or the significance that given variations of either might have for given children or given teachers as they interact with given children. The same holds for types of teacher or pupil behavior, or types of teacher-pupil interaction. Pointing to instruction in the cognitive or affective or skill areas does little to conceptualize the nature of instruction in those areas, or the outcomes expected to emerge from them. In a very real sense the taxonomies as they now stand do little more to coerce concept identification for a given instructor than does the typical procedure followed in teacher education programs, for as the taxonomies now stand they provide little or no substantive help within the broad classes of concepts outlined.
>
> The second problem associated with the taxonomies is the lack of criteria provided as guides to the selection of specific concepts within the broad classes of concepts suggested within the taxonomies. While it may be that additional detail should not be introduced to the taxonomies (see the problem referred to above) it seems to me reasonable to at least establish criteria against which the specific concepts within the broad classes of concepts are to be identified. Without such criteria, selection again falls upon the individual instructor in a program with his implicit or at best idiosyncratically held explicit criteria for selection.
>
> The third problem that exists within the taxonomies, and it is in my judgment the most serious problem, is the omission within the pedagogical domain of three major sets of concepts with which prospective teachers must deal: learner characteristics (for example, motivation, background of experience, ability, learning styles, etc.); teacher characteristics (for example, teaching style, motivation for teaching, personal biases, or likes and dislikes in regard to children, areas of study, and the like); and the classes of learner outcomes to be worked toward through education. These are all factors that enter the learning-instruction mix and in my judgment are as critical to it as are the various classes of concepts identified in the initial taxonomy schemes. (pp. 11-13)

In short, Schalock and the Oregon Project staff held that existing taxonomies (particularly those dealing with the pedagogical domain) ignored the question of organizing concepts within a teacher education program. Although admitting that available taxonomies represent a level of organization that has utility for identifying and organizing concepts for purposes of development, storage, and retrieval, they felt that that level begs the question of organization for instructional purposes. Failure to deal with this problem at the start of protocol materials development work, invites "concept sterility" in the final product. For example, without a comprehensive taxonomic effort at least in mind, whole classes of concepts could be ignored, and frameworks for classifying concepts could be designed and/or maintained that would have little utility when juxtaposed to other classes of concepts which must come together in a concerted whole to effect learning.

The Oregon Project's Taxonomic Efforts

Using as its conceptual framework a schema prepared by Schalock (1969), the Oregon Project tried to prepare a partial taxonomy of learning outcomes in accord with the needs specified by teacher education programs at the Oregon College of Education and the John Adams High School. Schalock's schema consists of a nine-cell matrix (See Table 1) representing three major domains: the Regulation or Vital, the Interpersonal or Social, and the Cognitive or Competence Domains. Each domain is divided into three adaptive systems, and for each of the systems three exemplars of developmental outcomes are provided.

Although, like some of the taxonomies already mentioned, Schalock's has a developmental orientation, it is unique in that it encompasses all of the adaptive systems of Man as they emerged during his evolution since the appearance of life on earth. Such a comprehensive approach to taxonomizing learning outcomes seemed a necessary starting point if the already mentioned shortcomings of other taxonomies were to be avoided. In spite of the fact that the project staff realized that Schalock's taxonomy was a mere skeleton of what it could be, the decision to use it was made, in the expectation that "flesh" could be added to the skeleton as the project progressed.

In light of the needs identified by the two cooperating teacher education institutions, the project staff saw all of Schalock's domains as requiring immediate "fleshing out." For example, from the Oregon College of Education (OCE) needs assessment for their teacher education program, "analysis" and "evaluation" (as defined by Bloom, 1956) were identified as instructional concepts to be illustrated in learner outcomes (See Appendix D) which would constitute the content of protocols. The project staff experienced no difficulty in assigning analysis and evaluation to the Cognitive or Competence Domain or to

Table 1. Illustrative Developmental Outcomes Ordered According To The Adaptive Systems in Which They Load

IN THE REGULATION OR VITAL DOMAIN

The Physical System	The Emotional System	The Identity System
Energy	Feeling acuity	Acceptance of self
Physical well-being	Freedom from emotions which cripple	Clarity in one's commitments and directions
Sensory acuity	Preponderance of emotions which liberate	Clarity in one's relationship to the cosmos

IN THE INTERPERSONAL OR SOCIAL DOMAIN

The Sexual System	The Status System	The Friendship/Love System
Acceptance of sexuality and related body functions	Ability to display situationally appropriate aggressiveness	Sensitivity to the feelings/needs of others
Adoption of sex-linked roles and behavior	Viable orientation to authority	Considerateness for the feelings/ needs of others
Ability to experience sexual excitement and enjoy sexual intimacy	Ability to display situationally appropriate leadership	Trust of others

IN THE COGNITIVE OR COMPETENCE DOMAIN

The Psychomotor System	The Intellectual System	The Attitudinal System
Walking	Mastery of a subject area	Attitudes
Writing	Skill in problem solving	Values
Swimming	Ability to make and follow long-range plans	Beliefs

the Intellectual System within that domain, since Schalock's three exemplars there are: mastery of a subject area, skill in problem solving, and ability to make and follow long-range plans.

On the other hand, from the John Adams High School needs assessment, the instructional concepts of "constructive sense of self" and "commitment to learning" (as presented by Erikson, 1968) were identified for illustration as learner outcomes (See Appendix D). Even given Erikson's remarks as the criterion for decision making, it was impossible for the project staff to reach a clear and unequivocal decision that either of the instructional concepts properly belonged in one and only one of Schalock's domains. For instance, lacking information about how Schalock explains or defines his exemplars, various staff members were able to argue that constructive sense of self could logically be placed within either the Regulation or Vital Domain or within the Interpersonal Domain. The former was justified on the grounds that it clearly belonged in the Identity System which lists "acceptance of self" as one exemplar of a developmental outcome within that system.

At the same time, placing "constructive sense of self" in the Interpersonal or Social Domain was justified on the grounds that the Status System within that domain listed the following exemplars: ability to display situationally appropriate aggressiveness, and viable orientation to authority. Given the militant temper of the times, it could easily be argued that these exemplars were as significant for a minority member's sheer identity as for his status.

Similarly, arguments were put forth that the concept "commitment to learning" might seem appropriate to all three of Schalock's domains, depending on the elements in a given situation. Take, for example, an adolescent girl who wants to study art, but whose father insists she study typing and shorthand so that she will be in possession of salable skills when she leaves high school. When she skips her typing or shorthand class, how is her behavior (when illustrated in protocol materials) to be interpreted? Is it an outcome of informal learning that falls within the Regulation or Vital Domain's Identity System which lists "clarity in one's commitments and directions" as an exemplar? Or can it be placed under all three systems of the Interpersonal or Social Domain? It could be, as far as the systems and their exemplars go: The Sexual System, "adoption of sex-linked roles and behavior;" the Status System, "viable orientation to authority" (either the school's or her father's); the Friendship/Love System, "sensitivity to the feelings/needs of others" and "considerateness for the feelings/needs of others." Or, does it really belong in the Cognitive or Competence Domain's Intellectual System with its exemplars, "mastery of a subject area" and "ability to make and follow long-range plans?"

Outcomes from the Oregon Taxonomic Efforts

Admittedly, the kinds of situations cited above are complex, but they are by no means idiosyncratic or more complex than any number of learning outcomes that might have been cited to demonstrate the difficulties encountered in trying to specify adequately the characteristics and parameters of classes of learning outcomes in terms of the Schalock taxonomy. Therefore, after repeated efforts to classify equally involved learning outcomes, the project staff abandoned its effort to build a taxonomy of learning outcomes--at least until Schalock or someone else provides a theoretically based classification which is capable of handling the vast bulk of possibilities which learning outcomes with their indicators present. Yet, as this decision was made, the staff was firmly convinced that without such a taxonomy, teaching and teacher education--with or without protocol materials--would be severely handicapped.

As a result of this decision, the staff arbitrarily agreed to place the OCE instructional concepts, analysis and evaluation, in Schalock's Cognitive or Competence Domain for reasons already mentioned; and the JAHS instructional concepts as follows: constructive sense of self and commitment to learning in the Regulation or Vital Domain's Identity System (acceptance of self and clarity in one's commitments and directions). Even so, all four of the instructional concepts gave trouble from time to time as the staff tried to group them into classes of learning outcomes with crystal-clear indicators. Suffice it to say that the Oregon Project postponed its efforts at taxonomizing, but it did not abandon them. Indeed, the more closely members wrestled with the problem, the more deeply convinced they were of the need for such effort--particularly if there is hope of protocol materials' providing a systematic means for helping teachers to interpret behavior.

Chapter II. The Development of Protocol Materials

A Model for the Systematic Development of Instructional Experiences

One of the more popular terms in education today is systems approach. Generally, the term is taken to mean a generic, problem-solving process that has as its primary goal the improvement of education.

The systems approach in education traces its roots back to the development of weapons systems in the military, and more recently, the production of commodities in industry. Its application in these areas was remarkably successful in allowing managers to plan for, organize staff around, direct the actions toward, and control the resources for, achieving a set goal.

The systems approach is in a very real sense a management tool that allows individuals to examine all aspects of a problem, to interrelate the effects of one set of decisions to another, and to optimally use the resources at hand to solve the problem. Clearly, the application of the systems approach in education may lead to a number of outcomes, depending on the particular problem focused upon. Outcomes may vary from improved cafeteria service to computerized material procurement procedures. But the outcome that grabs the imagination of most teachers is the provision of learning experiences that somehow are better than what are currently in use.

An end result of using the systems approach to develop instructional experiences is an instructional system--a tried and tested combination of related materials and activities that meet relevant objectives. The systems approach, then, allows a developer or development team to specify in an orderly fashion a series of learning experiences that when implemented will produce consistently and predictably a desired or stated behavior on the part of the learner.

The particular approach or model used in the development of the protocol materials is shown in Table 2. This model was developed by the National Special MEDIA Institutes. It consists of three design stages: I. Systems definition and management; II. Systems analysis and development; and III. Prototype tryout and assessment. These three stages are all linked together by the process of feedback (not shown in Table 2. which allows information about how well the instructional system is performing to be fed back to the design team so that adaptive revisions may be made. The model is discussed briefly below.

Table 2. Instructional Development System

STAGE I: DEFINE

Identify Problem	Analyze Setting	Organize Management
Assess Needs	Audience	Tasks
Establish Priorities	Conditions	Responsibilities
State Problem	Relevant Resources	Time Lines

STAGE II: DEVELOP

Identify Objectives	Specify Methods	Construct Prototypes
Terminal	Learning	Instructional Materials
Enabling	Instruction	Evaluation materials
	Media	

STAGE III: EVALUATE

Test Prototypes	Analyze Results	Implement/Recycle
Conduct Tryouts	Objectives	Review
Collect Evaluation Data	Methods	Decide
	Evaluation Techniques	Act

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Identify Problem

Problems may be identified in many ways, but no matter what the technique, an essential task is to find a way, or better, several ways for making a comparison between what exists and what is desired. If there exists a large gap between what exists--the status quo-- and what is desired-- the ideal--the designer is on the verge of being able to identify an educational problem, e.g., students' behavior may be inappropriate. If, on the other hand, the gap between the status quo and the ideal is small, a problem might have been identified that may not need immediate attention. Once problems are identified, tentative solutions are proposed so that insights into the personal preferences of the designer can be used to suggest a first rough cut to a solution.

Analyze Setting

The identification of the problem and the proposing of tentative solutions help the team define the kinds of information that need to be collected about the problem in order that an instructional system may be developed. One basic step in the analysis of the setting is to learn

as much as required about the learners who are part of the audience where the problem has been identified, and the school and community resources which may relate to the problem solution. This information provides the designer with knowledge on existing conditions and possible resources. The analysis of the setting feeds back information to the designer to check his problem identification and feeds forward information to help the team organize the management required to sustain the effort.

Organize Management

The crucial things that must be considered here are:

(1) The definition of tasks and responsibilities required in the effort;
(2) The establishment of lines of communication to organize the collection and passing on of information to the development team;
(3) The establishment of project planning and control procedures.

Without formal organization, the development effort is doomed to failure in most cases.

Identify Objectives

The previous activities in Stage 1 have provided the initial thrust and direction to get the project moving. The next step is to identify objectives that detail precisely the student performance expected after instruction. The development team is careful at this step to establish meaningful and measurable goals for the learner. Once terminal performance goals are specified, the team must determine exactly what is to be taught and in what order it is to be taught. These specific behaviors are referred to as enabling objectives--objectives that bridge the gap between the entering behaviors of a learner in a system and his exit behaviors once he has achieved the terminal performance objective.

A further activity involved the construction of performance measures to assess the behaviors after instruction. In this way, the development team can determine whether or not the desired or expected behaviors were acquired by the learners as a result of instruction.

Specify Methods

The specification of instructional strategies and media is essential to maximize the probability that the learners do in fact attain the objectives desired. This specification activity outlines the method and format of instruction. It must be remembered that the development team cannot be 100 per cent sure of success the first time, but must depend on tryouts and revisions to perfect the system. Alternative methods are often specified in case the preferred strategy cannot be implemented.

Construct Prototypes

The previous activities all lead up to the actual fabrication of the prototype--the first working draft of the system. All of the specifications are used to produce and assemble materials, much as blueprints are used by carpenters to frame a building. Also, a design for the evaluation of the system is designed at this time. Another activity is to conduct a technical review of the system so that experts may detect major flaws in the plans before it is too late.

Test Prototypes

The final stage of the instructional development model is evaluation. Evaluation activities include the trying out of the prototype, the analysis of the results, and the decision to stop development and implement or to recycle.

Evaluation may be looked upon as the examination of certain objects or events in light of certain value standards that are held for the purpose of making decisions about those objects and events. Such an examination generally will collect information or data about the thing or object that is being evaluated. What is collected is related to the value standards held by the individual or team wishing the evaluation to assure that the information will be useful and relevant.

One of the purposes of evaluation is to demonstrate that observed achievements of an instructional experience are in line with the goals and objectives held by the development team. Generally, three phases of evaluation are used:

1. Developmental Tryout

   The purpose of a developmental tryout is to assess the individual components of the prototype as well as the entire prototype during development and to correct the major flaws as they are detected. This tryout provides an opportunity to revise the prototype on the basis of learner reactions to the materials, use and handling in implementing the materials, the difficulties in learning, etc.

2. Validation Tryout (preliminary tryout)

   Before the instructional system can be used in the setting, it must first be determined whether the material actually performed in the intended manner and achieved the stated objectives. The careful analysis of the evaluation data in light of the terminal performance objectives must be carried out in order to detect any discrepencies between the stated objectives and the tryout results that are noted. From these data, the materials may be used and revised accordingly. Validation is usually carried out by the instructional devel-

opment team, sometimes in cooperation with staff in the validation setting.

3. Field Tryout (operational field tryout)

   The purpose of the field tryout is to determine whether the instructional system performs in the actual setting when it is implemented by individuals other than the instructional development team. Any observed discrepancies between what is desired from the system and what is noted as a result of presenting the system are analyzed to revise the system accordingly.

The testing of the prototype is carried out with respect to detailed plans for its operation. Minimally, three recycles will be necessary in order to allow for the three types of tryout. Usually, there are many more tryout-and-revision cycles.

Analyze Results

Two activities are involved here. First is the natural step of tabulating and processing the evaluation data. Second is the determination of relationships between the methods used, the results obtained, and the objectives and goals desired. In this latter step, the development team is faced with the task of interpreting the data. The quality of the revisions to be made depend upon this interpretation.

Implement/Recycle

From the interpretation of the data obtained during the tryout, certain revisions may be indicated. Some will be minor in nature while others may be quite crucial. Toward the end of the development effort, the decision must be made as to the stopping of subsequent recycling and to implement.

The Needs Assessment Effort

Although it was a foregone conclusion that protocol materials would be developed in the present project, it was also important to realize that in the system definition and management stage, checks would be made on the proposed means (i.e., protocol materials) to meet the educational needs of teacher preparation programs. The needs assessment effort was conducted at the two cooperating institutions, Oregon College of Education (OCE) and John Adams High School (JAHS). These two institutions represent very diverse institutions with respect to their teacher preparation programs and their educational philosophy and orientation. At both institutions, an effort was made to document four things.

(1) what now exists in the program
(2) what is desired
(3) the learner population characteristics, and
(4) the educational context.

In this documentation effort, it was hoped that the gaps identified between the status quo and the ideal would in some way point to the possibility of using protocol materials for teaching concepts related to learner outcomes. A second outcome of the effort, as reported in Chapter I, was the selection of the actual content of the protocol system.

The results of this effort need only be summarized here. Information collected from each school is summarized in Appendix G.

At Oregon College of Education, the objectives of the secondary education program emphasized the importance of learning objectives. Faculty consensus was that while much was written of ways to classify objectives according to domain (i.e., cognitive, affective, or psychomotor), little was available to prepare students to identify what a learning outcome "looked like." Hence a need was defined: students should have an opportunity to "see" learning outcomes that are stated as behaviors in instructional objectives, but they do not have this opportunity.

John Adams High School expressed a commitment to become a school-based setting for continuous educational experiment and change. In pursuit of this commitment, two needs of society were integrated in their program:

(1) the need for skilled and competent citizens; and
(2) the need for self-directed and initiating learners.

The curriculum reflected this commitment with a General Education Program, a Basic Skills Program, and an Elective Program. The teacher preparation program encountered specific problems which were related to the two commitments expressed above. First, it was found that trainees had difficulty in diagnosing different levels of learner competency and in assessing when a student knows "who is he" and "where he is." These difficulties included assessment in areas especially important to the John Adams program as exhibiting commitment to an educational program and exhibiting a constructive sense of self and self-acceptance.

On the basis of criteria generated during a project retreat, the staffs of the two institutions were asked to prepare a list of high priority learner outcomes. The criteria that were suggested for their consideration and were implicit in their judgments were:

(1) frequency of occurrence in classrooms;
(2) importance in the education of pupils;
(3) amount of emphasis in the institutional training program;
(4) difficulty of acquiring the concept;

(5) availability of existing materials that can be used or adapted to presenting the rated learner outcomes;
(6) probability of content mastery prior to use of the protocol system;
(7) timelines of the concepts and/or learner outcomes;
(8) usefulness in stimulating teachers to ask questions about themselves;
(9) usefulness in causing trainees to be creative problem identifiers and problem solvers.

The two highest priority concepts chosen by OCE were "analysis" and "evaluation." Those chosen by JAHS were "constructive sense of self" and "commitment to learning."

In summary, by relating the input from the needs assessment to the proposed means it was determined that it would be expedient to use protocol materials for the purposes indicated. It was found that protocol materials would answer specific educational problems detected at the two institutions and would meet training objectives set by the institutions in each of their respective contexts. In addition, high priority learner outcome concepts were identified.

Specific Objectives of the System

Our primary goal in developing the protocol materials on learner outcomes is to have the trainee recognize when four classes of learner outcomes are being acieved in the ongoing learning environment (whether that be the classroom, the home, or the community):

Concept	System	Conceptual Frame
Analysis	Intellectual	Bloom et al (1956)
Evaluation	Intellectual	Bloom et al (1956)
Constructive Sense of Self	Identity	Erickson (1968)
Commitment to Learning	Identity	Erickson (1968)

The one indicator that was selected as representative of our primary goal is stated below:

I. Given an operational classroom situation, the trainee will state when specified learning outcomes have occurred. These statements will be recorded simultaneously with the classroom behavior, and will be correct 65% of the time.

The degree component of this indicator (65%) reflects a recognition that the detection of a learning outcome or its indicators is not an easy task at all. Even when an outcome is rather "transparent," there is still "a probability statement attached to it." It is one thing to sit at a desk and evaluate an essay question in an effort to assess the degree to which analysis, for example, is being exhibited. It is quite another thing to detect the same outcome in an ongoing group discussion with its concomitant distractors.

Obviously, few institutions are able to muster the resources to measure the indicator as it is stated above. To this end, the indicator that has been selected as the representative of general goal that is possible to measure is stated below.

II. Given the presentation of a protocol film that has referenced sequences (pupil statements that are marked by small numbers at the corner of the motion picture frame) the trainee will specify when given learning outcomes have occurred. The trainee will note his response for each of the selected referenced sequences as they occur and will be correct 65% of the time.

Clearly, this indicator may be measured in the classroom or laboratory with some degree of reliability.

In our guidelines for using the protocol materials, it is recommended that the trainee be tested on the acquisition of one learner outcome before going on to the next. The indicator that has been selected as evidence that the trainee recognized a single learner outcome is:

III. Given the presentation of a protocol film that has references sequences (pupil statements that are marked by small numbers at the corner of the motion picture frame), trainee will specify whether or not a given learning outcome has occurred for selected sequences. The trainee will note his response for each of the selected referenced sequences as they occur and will be correct 65% of the time.

This indicator is measured by the Final Criterion Tests.

This indicator marked I represents an ideal outcome in an operational situation but will generally not be measured by the institution. If an institution wished to measure Indicator I, procedures are given that essentially involve the provision of a practicum experience.

The indicator marked II represents the outcome as it might be evidenced in a laboratory situation. In terms of a continuum of realism, it is quite close to the real life situation in that the trainee is required to recognize classes of learner outcomes as they occur, but in a simulated situation produced by motion picture film. Indicator II represents the ability of the trainee to <u>distinguish</u> between the classes of learner outcomes as well as <u>generalize</u> between examples of a class of learner outcomes. The indicator marked III represents an enabling outcome--that is, an outcome that must be in evidence before the behavior mentioned above would be expected to appear.

Specification of the Protocol Experiences

Learning Principles and Their Implementation

In specifying the protocol experience, a number of assumptions were made about how students learn. The following list of learning principles or guidelines are inherent in the protocol materials. These learning principles or guidelines are drawn from lists provided by Burton (1963), Watson (1959), and Hilgard and Bower (1966).

Principle	Implication
1. The learner should be active.	In the protocol experience, learners are asked to identify when learner outcomes have occurred or when their generic indicators are illustrated, as well as asked to explain their response and evaluate other possible responses in subsequent discussions.
2. Guided discovery increases retention.	Students are not shown actual learner outcomes on film, but are given the definition, and the specific and generic indicators for a learning outcome on film.
3. Learning experiences must be realistic and meaningful.	The film situations attempt to present relevant classroom and school situations in a variety of situations.
4. Individuals differ in their maturity and ability.	The protocol experience provides for a recycling if performance is low, and a skipping ahead if entry level ability is high.
5. Learning proceeds from the simple to the complex.	The protocol experience uses a graded series of three films, each becoming more complex in terms of the difficulty of recognizing the learner outcome.
6. The learner must see the whole and then consider specific parts.	The instructor generally asks students to recognize when a learner outcome appears before he asks students to recognize what specific indicator of the outcome is illustrated.
7. The learning situation is dominated by a goal or purpose set by the learner or accepted by him.	Specific objectives are listed for the protocol experience, together with indicators of the behaviors that will be taken as evidence that the learner has the objective.

Principle	Implication
8. The learning process proceeds most effectively under that type of instructional guidance which stimulates and provides for successes rather than for failures.	Students are asked to master simple films before going on to the more complex films. In addition, typescripts are provided so that students may study the narrative and the classroom situation in depth without the pressure of identifying a learner outcome as it appears on a motion picture screen.
9. There is no substitute for repetitious practice in the overlearning of skills.	Many examples of each learner outcome are provided on the films to allow the practice of identifying these outcomes time and again.
10. A problem-solving approach to learning aids understanding and application.	Students are required to justify their responses and to state which indicators are illustrated in each referenced sequence on film. Small group discussions are used to facilitate this learning. Correct answers are not provided in the student materials so that this discovery process may take place.
11. The type of reward which has the greatest transfer value to other life-situations is the kind one gives oneself--sense of satisfaction in achieving purposes.	The practicum is provided to enable students to determine if they can recognize learner outcomes in rather complex situations.
12. Learners progress in areas of learning only as far as they need to in order to achieve their purposes.	The provision of a graded series of films allows entrance into the system at any point if the instructor or students determine that their sophistication level is appropriate.
13. The most effective effort put forth by students is when they attempt tests which fall "in the range of challenge"--not too easy but not too difficult - when success seems quite possible but not certain.	The recognition of learner outcomes is not an easy task. At times, it can be most frustrating. The handout for each learner outcome was prepared so that, given the understanding of the indicators, probably success at the recognition of learner outcomes was assured. The provision of a definition, a listing of generic indicators, and a listing of specific indicators, in effect, accommodated for individual differences in that some students

Principle	Implication
	would need only learn the definition in order to recognize learner outcomes whereas other students would need all the information presented in order to understand the concepts contained in the definition in order to recognize when a learner outcome occurs.
14. Pupils learn much from one another.	A small group process was recommended after the viewing of the films in order to explore differences of opinion with respect to the learner outcomes seen.
15. When groups act for a common goal, there is better cooperation and increased friendliness than when individuals in the group are engaged in competitive rivalry with one another.	Grades were not stressed and students were informed that the objective of the system made it possible for every student to perform in an adequate way.
16. What is learned is most likely to be available for subsequent use if it is learned in a situation much like that in which it is to be used and immediately preceeding the time when it is needed.	The protocol experience used film records.

When concepts are being taught, it is well to keep in mind some particular guidelines that have been rather well established from the literature. The first of the four guidelines involves the demonstration step where information is provided for the learner which clarifies the task and motivates him to learn. The learner is told how he will be evaluated and the criterion he will be expected to reach. The instructor is careful to point out that the test will not be a matter of recalling particular instances but will require the identification of instances which will be new to the student.

The second guideline involves the way in which the student learns to identify a concept. Generally, students should have two or more of the following alternatives available;

(1) Characteristics of the concept should be indicated.
(2) Examples and non-examples should be presented as illustrations of the concept after the characteristics have been identified. A variation of this procedure is to present the examples first and have the students try to identify the characteristics.
(3) Some students would do better at acquiring a concept if they were asked to respond to each example rather than being told whether or not it is an example of the concept. When this

is done, the student is told the characteristics and then given sets of instances containing both examples and non-examples. His task is one of identifying those instances which are examples. Feedback is usually given after each response.

(4) Detailed explanation and illustration of the characteristics used for identification of the concept may be given. When this is done, the explanation is presented to the student along with examples.

The third guideline involves the practice exercises where the student must detect examples and non-examples of the concept. Non-examples should definitely be interspersed with examples of the concept. Further, contrasting examples should be used so that the student may practice generalizing among a broad class of instances. Some examples should be easy to identify while others should be difficult. Often, example difficulty is ordered from easy to hard.

The fourth guideline involves the testing step so that the development team may ascertain if the student demonstrates that he has learned the concept. New examples must be provided so that recall of previous examples is not involved. A matching format is useful for testing where the student is required to indicate the name of the concept for a series of examples and non-examples.

The guidelines mentioned above were followed in the planning for the protocol experience. They are discussed in greater detail by Merrill and Goodman (1971).

Rationale for the Appropriateness of Motion Pictures

For concept development to occur, examples and non-examples of the concept must be presented. A key question is: "How much fidelity (realism) must be presented in order for learning to occur?" In some cases, symbolic representations (e.g., words and numbers) may be used. One step closer to reality would be the use of two-dimensional iconic representations (e.g., cartoons and pictures). Since telling a learner what happened in a learning situation is most inefficient, and often misleading, the iconic mode of representation was selected.

Given the feasibility of several forms of iconic representations (i.e., still pictures with tape recording, sound motion pictures, or videotape), a decision was made to use black-and-white motion pictures as the medium for the protocol system for the following reasons. First, it permits the representation of a maximum number of dimensions in combination which are inherent in human behavior; sight, sound, motion, space, and time. Second, it can accommodate both flexibility and structure. That is, a film can be taken under almost any circumstances or combination of circumstances, and then, through editing, it can be structured into the desired product. Thus, its flexibility permits shooting both indoors and out; in open areas and closed ones; and in normal time sequence or in altered sequence. The camera can be focused on a small

field or a large one, and it can maintain its focus briefly or at length. By carefully editing all the film that is shot, a predetermined structure can be established or maintained. This latter capacity is especially important in protocols because they are meant to clarify or heighten awareness of particular behaviors (in this case, specified learner outcomes accepted as indicators of selected concepts.) Motion picture film is especially appropriate to this purpose. To enable the teacher or prospective teacher to perceive behavior in the classroom, or wherever it may take place, requires an instructional experience not only high in realism, but one which allows a faithful reproduction. While other forms of media such as filmstrips or slides provide this latter quality, they fail to simulate the realism necessary to prepare the teacher to perceive learning behavior in an ongoing real life situation.

It should be mentioned that although the color dimension is also available in the film medium, black and white film was used in the Oregon Project films for two primary reasons. First, the use of color film would have increased the cost of the protocols produced by one quarter to one third. Much of this increase would have come from the cost of the film and its processing, but some would also undoubtedly have come from the need for special lighting equipment and the personnel required in its use. And, of course, another possible increase would have come from the possibility that more footage might have to be reshot, for color tends to add a dimension that is very effective when it is good, and very destructive when it is not good.

Thus, to shoot in color would have necessitated a greater allocation of budget funds in production expenses (and consequently a lesser allocation to other project activities such as planning, evaluation, and conceptual development). Or, it would have meant that fewer protocols could be developed. Because the project staff considered the production of a variety of protocols imperative in light of their theoretical orientation, and because they considered other project activities as inseparable from protocol production, they chose black and white film as the most economical and also as the most fruitful medium.

In addition to the reasons cited, film was selected because once shooting and editing are completed, additional copies can be produced at a relatively low cost, an important consideration in an undertaking that is intended to have widespread consequences. Furthermore, in contrast to currently available tape, film is generally held to have better visual characteristics and to survive repeated usage more successfully.

The projection equipment. Since the anticipated use of protocols is in the context of teacher education institutions, there is some assurance that such institutions will have at least one 16mm projector in working order, and a number of people who have a range of skill and experience in using the equipment. So, again, in light of the anticipated broad usage for protocols, it seemed practical to use a medium with which potential users were already familiar and one for which they already possessed the required facilities and skills. Obviously, the transportation of the protocol film itself is easy and convenient, since it

comes packaged for travel, whether in the professor's briefcase or through the mail.

Some fringe benefits. The fringe benefits mentioned here accrue mainly to the film producers and only indirectly to the users of protocols. These benefits, like those mentioned above, can be attributed to the film medium and to its place in American culture. Despite the fact that the actors in the protocols received stipends for their work, and despite the fact that teacher-actors were also sometimes subtly reminded of professional responsibilitiess, neither of these were apparently sufficient to elicit their participation on a dependable basis. For those actors who did agree to participation, the notion of appearing in a film seemed to have special attraction. It is doubtful that those people would have contributed as fully as they did, if they had not savored being in a film.

A Thumbnail Sketch of the Protocol System

The purpose of this section is to briefly review the protocol system, its components and how they are interrelated. For more detail, it is suggested that the reader refer to Appendix A, and review the User's Guide, especially Table 7 and Table 8.

For each class of learner outcome (e.g., analysis, evaluation, constructive sense of self, or commitment to learning), a set of three films are provided. The set of three films vary on a continuum from simple to complex, with the third film representing a final criterion test. In each film are examples and non-examples of the concept being considered. Since in any given classroom situation, there may be a multitude of non-examples of the concept (as well as of the concept in some cases), only certain sequences on film are referenced for the learner by use of a small number that appears in the lower right hand corner of the screen. When this number appears, the learner is asked to decide whether that behavior represented an example or non-example of the concept. Exercise sheets are provided for the learner to record his responses. Typescripts of the film are also provided so that students, preferably in small groups, may examine their responses, explore differences of opinion, and refer to the typescript for a detailed examination of the behavior without having to rely on a reshowing of the film. In order that the characteristics of each concept are learned, handout sheets are provided for each learning outcome that present its definition, an elaboration of the definition, the generic indicators, and a listing of specific indicators for each of the generic indicators.

Each set of three films is designed to teach recognition of one concept. When a class of students have seen all four sets of films, they are given the opportunity to practice the identification of all concepts using two assessment films. If students are able to identify each of the four concepts satisfactorily in the first assessment film, they do not need to examine the second assessment film. On the other hand, if students are not able to recognize all four concepts in the first film, they may practice identifying the examples using this film and then take the second film as the criterion test.

Since it is important that practice in the identification of learner outcomes not be limited to the laboratory, provision is made for a practicum experience where two students are placed in a team to go into a classroom and observe student behaviors, noting when one or another behavior represents a learner outcome. The classroom behavior and the students' responses are recorded simultaneously on a cassette recorder, and then analyzed both by the students as well as by the staff to ascertain their ability to identify learner outcomes in complex situations.

A summary of the system's components appears below:

Films

1) For each concept there are two practice films and a Final Criterion Test film.
2) In addition, there are two assessment films.

Typescripts

One typescript is provided for each film.

Exercise Sheets

One exercise sheet is provided for each set of three learner outcome films.

Assessment Sheet

One assessment sheet is provided for the assessment films.

Student Handouts

1) "What are Protocols"--a one page description of the purpose of protocol materials.
2) Four explanation sheets, one for each concept.

User's Guide

One guide is provided with the package.

The Fabrication of the Protocol Materials

Filming the selected protocols involves a considerable number of activities and the productive use of people, resources, and equipment. To expedite production, a number of flow charts were designed to give maximum clarity to the production and to provide a semblance of order in what is normally a relatively complex operation. These flow charts list the tasks to be done by various personnel in filming. To some extent, the tasks go on simultaneously, especially during the period of shooting.

Five flow charts were designed. They are described below, and appear in Appendix H.

(1) Advanced Planning: OCE-JAHS members. These activities are done between the time the content for protocol is developed on paper and the day of shooting.
(2) Preparation for Shooting: OCE/JAHS staff members. These activities are completed at the place where the shooting is to occur and before shooting begins.
(3) Shooting: OCE-JAHS staff members. These activities are assigned to the project staff members during the filming session.
(4) Preparation and Shooting: The Teaching Research producer/stage manager. These activities are done on the day of filming at the place where the filming occurs. A myriad of coordinating tasks necessary in the advanced planning and preparation stages of the film production are not shown on this flow chart although they are inherent in the producer/stage manager's responsibilities.
(5) Planning, Shooting, and Editing: The director and his technical crew. These are categories of activities which the director/or his technical crew must engage in for the production of the protocol filming.

The Filming Procedure.

The filming procedure for the Oregon protocol materials involved four major phases: planning, arranging, shooting, editing and processing, and review. In general, these may be regarded as sequential phases, but it must be acknowledged that because this was (in terms of film production) a relatively small scale, non-commercial operation where one person did many jobs, activities from different phases did, in fact, sometimes overlap.

The planning phase. Planning for a protocol film began with the selection of one of the agreed upon concepts (i.e., analysis, evaluation, a constructive sense of self, or a commitment to learning). Then a situation appropriate to the concept was specified. In essence, this situation provided a first, rough plot. The appropriateness of a situation was judged in terms of teaching experiences which the project staff members had themselves had or observed "in real life." Next, the parameters of the situation were defined. These included the specifications of such pertinent items as the following: the context (e.g., a social studies class, a school ground area); the characters (e.g., age level, number, sex, racial characteristics where relevant); the setting (e.g., classroom or other location); the properties (e.g., a crucial chart, telephone, clock). The Oregon Project made a deliberate effort to vary the elements in the situations filmed so that some situations occurred in regular classrooms whereas others were in special kinds of classrooms or in non-instructional settings. For example, some dealt with academic content, others with content of a more personal nature; some focused on junior high school pupils, others on senior high students.

Next, the plot outline was fully determined in consideration of the above parameters as well as in consideration of the need for a product which would still be recognized as "a slice of life." As used on this project, a "fleshed out" plot outline was defined as a full treatment of the following points: what was to happen in a film, in what order it was to happen, and who was to be involved in what happened. As necessary in some cases, the points were referenced to specific students; in others, to "any student." When conditions required, for instance, a particular line was assigned to a particular kind of student. Each point was, of course, treated so as to illustrate the concept under consideration.

The arranging phase. The activities in this phase of preparation for filming were largely ones of making appointments and seeing that a multitude of details were taken care of so that shooting schedules could be met. Among the matters to be arranged are the following:

(1) identification, hiring, and scheduling of actors
(2) identification, hiring, and scheduling of all technical personnel (e.g., director, cameraman, soundman)
(3) reserving or renting and scheduling all spaces and special equipment (e.g., classrooms, vehicles for location shooting).
(4) specification and location of properties and furniture
(5) specification of costumes and notification of actors about what they are to wear or providing costumes (which fit) for them
(6) making sure that all necessary equipment and materials are on hand and in working order (e.g., film, audio tape, lights)
(7) training special actors (e.g., teachers)
(8) obtaining legal releases from all actors or their parents (in the case of minors)

Although the above list may seem exhaustive, it must realistically be regarded only as suggestive, since many of the tasks listed had to be repeated when one element in the chain of activities was changed. For example, if a teacher who had already been trained was sick on the scheduled day of shooting, and it was decided to wait for his recovery, everyone and everything else had to be cancelled and rescheduled. Furthermore, many preliminary steps have been omitted; e.g., selecting among alternatives on almost every element, finding out how and from whom to obtain permissions and materials, providing transportation for young actors, and occasionally providing suitable snacks when shooting ran late on school days.

The shooting phase. In the shooting phase of film production, most of the crucial activities were in the hands of the actors and technicians. Nevertheless, it was deemed advisable just before shooting for someone on the project staff to recheck on most of the items that were dealt with during the arranging phase, especially since many of the personnel involved were not professionals or at least were not employed full time in film making.

Given the educational purpose of protocol films, it was also necessary for project staff members to monitor the action as it developed. Their tasks were: 1) to be sure that the concept of interest was in fact present in what was filmed; 2) that it was present in sufficient strength and number to permit its use instructionally; and 3) to make certain that the action and plot development remained "true to life."

The editing phases. Two editings were carried out. The first was performed by project staff members and consisted of an editing of typescripts containing all verbal interchange which was filmed. The purpose of this editing was to identify all instances of the concept under consideration. Identified instances on which two or more raters reached consensus were given high priority for inclusion in the final film, provided that they were judged to be of acceptable visual and auditory quality. It was the responsibility of the film editor and the director to select from the concept instances of high consensus those segments which were technically best and which could be edited together to form a smooth flowing and coherent "slice of life." This activity by the technicians was the second editing.

The processing phase. The activities of this phase fell entirely to a two-man team of technicians in a film laboratory, and so they are not discussed in detail here. The work involved such tasks as transferring and correcting as much as possible the sound from the original sound track (magnetic) to one (optical) which would be "read" by a film projector; editing the original film print to match the edited work print; and then duplicating the required number of prints.

Two significant aspects of this phase are, however, within the purview of people who are not technicians in any film laboratory. When these aspects do not receive sufficient consideration, the results can range from irritation and frustration to discouragement and possibly to project failure or bankruptcy. These two significant aspects of the processing phase are timing and the level of acceptable quality, neither of which were satisfactorily dealt with on this project.

Timing in at least two areas is important: in processing the original film and sound tracks, and in duplicating the edited film. Because the date for the field trials was advanced by a full month after the production schedule had been set (and was in operation), everyone concerned with film production was under severe pressures to complete their tasks within the new time constraints. The result was that the technicians responsible for editing and duplicating the films were urged to hurry so that field test deadlines could be met. This meant that in an effort to meet the deadline, the technicians (and subsequently the project staff) cut corners wherever they thought they could, only to learn later that those corners could not be cut if a usable--let alone a high quality--product was to result. In short, the time allowed for both editing and processing 6 prints of 14 films (nearly a third of which had a running time over 20 minutes) was unreasonably inadequate. Even given the extra planned-for month, it probably would have been barely adequate in view of the available personnel that the project had contracted with to do the work. Thus, as with the arranging phase, both in the editing

and processing activities there was clear evidence that more time or more staff was needed.

The review phases. The first review phase occurred when the project staff saw the work print and heard the magnetic sound track which had been edited in accord with the consensed typescripts. Unwittingly, this review was held in a room which obscured many of the flaws in the original sound track. Some loss in quality was anticipated as a result of transfer from the magnetic track to the optical track. However, because the acoustical characteristics of the review room enhanced the quality of the magnetic track, no one in the reviewing sessions realized how much quality would be lost in the transfer. As a result of this experience, the project staff has ruled that all future reviews must be held in rooms that parallel in acoustical and lighting characteristics the kinds of rooms in which the finished product films are most likely to be viewed.

The second review phase was planned for looking at each print of each film as it came back from the processor and before it was to be sent out for use in the field trials. The purpose of this second review was to ascertain that nothing had gone wrong between the acceptance of the work print and the distribution of the final product. Unfortunately, except for the first few films returned before the field trial date was advanced, there never was sufficient time for this second review to be held. Consequently, prints were released with sound tracks so defective as to render them unusable in the field trials. Thus, the importance of adequate time allowances cited above, and the need to carry out each step in every phase was reemphasized.

Prototype Tryout and Assessment

The Developmental Tryout

Severe time constraints that resulted from the requirement that materials be designed, produced, and tested, all within one year, led to revisions of the projected use of the three tryout phases. Developmental tryouts were used in a limited way on the project. Essentially, tape recording of classroom situations were taken and tried out with limited numbers of learners in order to assess the ease with which learners could detect the various learner outcomes under consideration. Tape recordings were used rather than motion picture films since time constraints did not permit the production of motion pictures during this planning effort. As it was, the development team gained many useful insights into the feasibility of the instructional specifications for the protocol materials through this developmental tryout period. Nevertheless, it was unfortunate that the actual motion picture films that were eventually produced could not have been tried out in the manner noted above. Much useful information would have been recorded pertaining to the authenticity (or lack of it) of some of the films, difficulties in detecting learner outcomes or the indicators of these outcomes, and so forth. It is recomended that for future protocol materials production efforts, an adequate amount of time be provided for the developmental tryout phase.

The Validation Tryout

Again, due to time constraints, the validation tryout was skipped entirely. As it was, the project barely had time to edit the films and have the film laboratory reproduce answer prints before the end of the spring term. It was indeed unfortunate that this was the case as the purpose of the preliminary tryout is to gather information locally that will give the development team an accurate picture of how the protocol materials would be used in an operational situation. The original preliminary tryout evaluation plan called for the exchange of materials between the two cooperating institutions, Oregon College of Education and John Adams High School. This would have been done to compare the effect of the materials in terms of learner outcomes, use patterns, etc. Although the primary focus was on the exchange of materials, it was expected that all materials would be used at both institutions. That is, the OCE materials as well as the JAHS materials would have been used at Oregon College of Education and vice versa. Although it was originally expected that due to time constraints, it would not have been possible for revisions to be done on the materials before the field tryouts, such revisions would have been noted and cooperating field tryout institutions would have been made aware of problem areas or trouble spots that might develop. Again, it is highly recommended that in the subsequent protocol material development projects, this essential evaluation phase not be slighted.

The Field Tryout

The field tryout took place during the spring quarter of the 1970-71 academic year. Five institutions were selected for the field tryout. The institutions were chosen for their diversity with respect to geographical location, the population served, and size of student population. The five institutions are shown below, with the institutional representative and a brief listing of the institutional characteristics.

Institution	Description	Representative
New York University	East coast inner city, linkage with TTT, elementary program	Margot Ely
Florida A & M University	Culturally different population	Gertrude Simmons
Illinois State University	Midwest--strong teacher education program	Arnold Slan
University of Hawaii	Culturally different population	Lillian Lum
San Diego State College	West coast--strong teacher education program	Larry Shaw

The original evaluation plan called for the field trial institutions to commit themselves to: a) using the materials as recommended; as well as, b) using the materials as desired. This plan necessitated having at least one class or a group of students in the institutions go through the experiences as specified. Other classes or groups of students could use the materials as specified by the instructor and/or students. That is, complete freedom would have been given the instructor to delete films, change procedures, delete the use of the exercise sheets, etc. In this way, it was thought that the evaluation would allow the development team to gain a measure of:

a) the effectiveness of the system with respect to its recommended use;
b) the effectiveness of the system when procedural changes are made;
c) the use pattern of individual films or clusters of films representing a class of learner outcomes when their use was optional.

The original evaluation plan also called for the measurement of the trainee's ability to detect learner outcomes in an ongoing learning environment (whether that be the classroom, the home, or the community). To this end, a practicum experience was specified as an effective means of learning to recognize learner outcomes and/or indicators in a "noisy" real world situation. The practicum experience, in addition, allowed trainees an opportunity to check on their acquisition of concepts in a rather complex situation--the live classroom.

The final tryout of the materials that was conducted could hardly be considered representative of the purpose and intent of such a tryout. Because of time constraints, the five institutions in the field tryout simply could not commit themselves to using the materials according to the evaluation plan devised and in a way that would permit their adequate testing. New York University and the University of Hawaii simply did not have enought time remaining in the spring quarter to use the materials in any way whatsoever. Illinois State University, in addition to not having the time, also considered the materials too sophisticated for the group with which they had been intended. With San Diego State and Florida A & M, the materials were tried out, but in a limited way. One important feature of both the validation tryout and the field tryout was the measurement of the primary goal of the protocol materials using both the final criterion tests as well as the assessment tests. In the final criterion test, it will be recalled that the trainnee was asked to say if a behavior represents or does not represent the class of learner outcome, for example, analysis. In the assessment films, the trainee is asked to say which of four different outcomes are represented. Due to time limitations, no class of students received more than one set of learner outcome films, thus making the use of the assessment film impossible. In addition, insufficient returns from instructors made it impossible to report findings reflecting their attitudes toward the system.

In addition to the field tryout institutions noted above, one of the two institutions developing the materials used them in a limited way--

Oregon College of Education. No tryout was conducted at John Adams High School because of time constraints.

For the record, the time schedule of events for the field tryout appears below.

Dates	Descriptions of Activities
February, 1971	Field tryout sites selected and communication initiated about the protocol materials
March, 1971	Copies of the field trial evaluation guide provided; second edition of user's guide sent to field tryout sites for examination
April, 1971	Airmail mailings of protocol films evaluation forms sent to field tryout sites
May, 1971	All films and materials in hands of filed tryout representatives; site visits to San Diego State College, Illinois State University, and Oregon College of Education

Data Collected During the Field Tryout

The evaluation plan called for the collection of three types of data:

(1) Performance Measures
(2) Questionnaire Information
(3) Interviews with Faculty and Students

The Performance Measures. Exercise sheets for each film were provided to students that allowed them to indicate whether or not the learner outcome had occurred during his viewing of the protocol film. Samples of the exercise sheet are provided in Appendix D. As indicated in preceding sections, the acceptable performance to show that the trainee had mastered the objective was set up at 65% of the total possible responses correct.

Questionnaires. Four types of evaluation instruments were prepared especially for the protocol project. The Faculty Implementation Analysis enabled the field tryout representative to document how the protocol materials were used. If more than one instructor used the materials, each instructor was asked to complete the form. From an examination of the form, the protocol project developmental team could assess the degree to which the materials were used in accordance with the instructions in the User's Guide, and any discrepancies that existed between the method planned and the method used. The Instructional System Analysis assessed

to the technical quality and accuracy of content of the protocol materials. This form was completed by any individual other than a student. A number of questions were asked regarding such factors as the clarity of the objectives of the system, the adequacy of repetition of important content, the visual details of the film, etc. The Student Analysis Form assessed to the technical quality and appropriateness of the protocol materials. It is similar to the Instructional System Analysis but all the items were reworded to apply to students. The final evaluation instrument was the Student Attitude Questionnaire, a Thurstone-type attitude questionnaire developed to assess students' attitudes toward the protocol materials. The Student Analysis Form and the Instructional System Form were adapted from questionnaires designed by Greenhill (1955). Other portions of the Instructional System Analysis were adapted from Edgerton et al (1950). Versions of all of the instruments had been used previously in a field trial with the instructional simulation materials for teacher education (cf., Twelker, 1970). The field trial evaluation guide, together with the instruments are found in Appendix B.

Interviews. Two interview guides were prepared to use during the site visits at the field tryout institutions. One interview guide was designed for use with faculty while the other interview guide was designed for use with students. These guides are presented in Appendix C.

The purpose of the interview guide was to examine in some detail the instructors' planning for the use of the protocol materials, his actual use of the materials, and for the faculty, a third section on the evaluation of the protocol materials. A primary characteristic of the interview guide was its heavy reliance on the obtaining of information in a critical incident format so that specific revisions might be made to the materials in a subsequent revision cycle.

The usefulness of the interview guides seemed limited during the site visits for several reasons. First, severe time constraints during the period at which the site visit was conducted did not allow the necessary time to complete the interviews as structured with many of the instructors. Second, many of the questions did not apply because of the way in which the materials were used at the institution, i.e., a splitting up of the learner outcome films between instructors so that no instructor used more than one set of films on any one learner outcome. Third, the interview guide seems too long and subsequent revisions should shorten its length considerably.

Chapter III. The Evaluation Results

From the data obtained in the evaluation effort, particularly in the field tryout, there was information available to examine the impact of the system in terms of the factors listed below.

(1) Design -- Does the system match well the objectives of instruction as judged by learners?

(2) Affectivity -- Does the system create positive affect toward its use?

(3) Strength -- Do the materials have power to change the students' competencies?

Five other factors would have been assessed if the materials had been used as planned. They are noted here for the record:

(1) Reliability -- Does the instructional system perform consistently with given groups of learners?

(2) Robustness -- Does the system "work" in a range of applications without failing?

(3) Manageability -- Is the system feasible to use within the constraints found in the educational institution?

(4) Use Patterns --

(a) Frequency of use--How often is each film used before criterion performance is reached?

(b) Attitude toward use--What are instructors' feelings toward the use of each film?

(5) Timeliness -- Is the system useful in the educational context as it is now found?

The data summarized in this chapter represent information gathered from three sources:

(1) the exercise sheets, in particular,the final criterion test;
(2) the Student Analysis Form questionnaire; and
(3) the Thurstone-type attitude scale.

Because of the large amount of information that was available for making adaptive decisions, there has been no attempt to discuss every detail. This discussion has been reserved for Chapter IV.

Table 3. Summary of Data from the Student Analysis Form

School	San Diego State			Florida A & M		Oregon College of Education				All Schools and Groups
Learner Outcome Studied	Eval.	Com.	Sense Self	Eval.	Com.	Anal.	Anal.	Eval.	Sense Self	
						1	6			
1) Were the objectives of the instructional system clear to you? (ambiguous - clear)										
Median	4	2	3	2	4	4	4	4	3	4
Range	4.25	2.00	2.25	*	1.5	2.25	1.50	2	3.75	
						1	6			
2) Did the instructional system attract and hold your interest? (dull - interesting)										
Median	2	4	4	5	5	4	4	4	3	4
Range	2.00	2.25	2.25	*	1.25	4.25	2.00	1.75	3.00	
3) Did the instructional system build on your previous knowledge, skills, or experience? 1 6 (no relation - effectively related)										
Median	4	3	3	4	4	5	4	4	3	4
Range	2.50	2.00	1.50	*	2.50	2.00	1.00	1.75	3.00	
4) Was the subject matter (i.e., learning outcome) presented in this instructional system appropriate for your present level of training? 1 6 (not appropriate - very appropriate)										
Median	5	3.5	5	5	5	5	3.5	5	4	5
Range	5.00	3.00	3.25	*	2.00	.50	2.75	1.50	2.75	
5) Did the content relate directly to the main objectives of the instructional system as stated by by the instructor? 1 6 (unrelated - clearly related)										
Median	4	4	4	5	5.5	5	4	4	3	4
Range	3.25	2.00	2.25	*	1.25	1.50	1.50	1.75	2.75	

Table 3 (Continued)

School	San Diego State			Florida A & M		Oregon College of Education				All Schools and Groups
Learner Outcome Studied	Eval.	Com.	Sense Self	Eval.	Com.	Anal.	Anal.	Eval.	Sense Self	
6) Was the content presented in a well organized, systematic pattern? 1 6 (confused and disorganized - very well organized)										
Median	5	3	4	4	5	4.5	4	4	4	4
Range	2.50	2.00	1.75	*	1.00	1.50	2.00	1.00	2.75	
7) Were the important ideas clearly emphasized? (very vague - stand out clearly) 1 6										
Median	4	2.5	3	4	5	4	3	4	4	4
Range	4.00	1.50	3.00	*	2.00	1.00	2.00	2.00	1.00	
8) Did the instructional system attempt to present too much material to be learned at one time? 1 6 (too many points - learnable amount)										
Median	5	2	4	5	5	4	4	5	4	4
Range	2.00	3.00	3.00	*	1.50	1.50	2.50	2.00	1.75	
9) Were new facts, ideas, terminology or procedures introduced at a rate which permitted you to learn them? 1 6 (poor rate - effective rate)										
Median	2.50	2	4	3	5	5	4	4	3.5	4
Range	2.00	1.00	2.00	*	1.25	3.25	1.50	3.00	3.00	
10) Did the instructional system provide for adequate repetition of the important content? (e.g., repetition with variation, exact repetition, summaries, outlines, etc.) 1 6 (poor - effective)										
Median	4	3	4	3	5	4	4.5	4	4	4
Range	2	2.00	1.50	*	1.00	1.75	2.00	1.50	2.00	

Table 3 (Continued)

School	San Diego State			Florida A & M		Oregon College of Education				All Schools and Groups
Learner Outcome Studied	Eval.	Com.	Sense Self	Eval.	Com.	Anal.	Anal.	Eval.	Sense	
11) Were the methods of presentation (motion picture, worksheets, etc.) suitable to the subject matter? 1 6 (inappropriate - appropriate)										
Median	5	4	5	5.5	6	5	5	5	4	5
Range	4.25	1.50	2.00	*	2.00	1.75	2.50	1.75	3.00	
12) Was the difficulty of the tasks asked of you appropriate considering your age, educational level, intelligence, etc.? 1 6 (very inappropriate - very appropriate)										
Median	5	4	3	5	6	5	5	5	5	5
Range	2	2.00	3.50	*	1.25	1.25	1.25	2.00	3.25	
13) Were the visual details of the information or demonstration clearly presented? (This refers to camera angles, lighting, sharpness, exposure, use of closeups, and other technical considerations.) 1 6 (obscure - clear)										
Median	2	2	3	3	4	3	3	3	4	3
Range	4	2.00	3.50	*	2.50	3.25	3.25	2.00	2.25	
14) Was the sound track clearly audible? 1 6 (inaudible - clearly audible)										
Median	1	2	2	1.5	4	2	2	2	3	2
Range	0	1.00	1.00	*	3.00	2.00	1.25	1.00	3.00	

Table 3 (Continued)

School	San Diego State			Florida A & M		Oregon College of Education				All Schools and Groups
Learner Outcome Studied	Eval.	Com.	Sense Self	Eval.	Com.	Anal.	Anal.	Eval.	Sense	
15) Was the verbal difficulty of the materials appropriate considering your educational level, and previous experience? 1 6 (inappropriate - appropriate)										
Median	5	4	2	5	6	5	5	4	3	5
Range	3	2.00	3.50	*	1.00	1.50	1.25	3.00	3.25	
16) Were the student worksheets adequate and easily used? 1 6 (inadequately - adequately)										
Median	5	2	5	5	6	5	4	4	3	5
Range	2.25	1.50	1.50	*	1.00	2.75	3.00	2.50	3.00	
17) Was the information presented in the student worksheets well integrated with that presented in the motion pictures? 1 6 (no integration - closely integrated)										
Median	6	3	5	6	6	5	4	5	3	5
Range	3.00	2.00	2.50	*	1.00	1.75	2.00	2.00	2.50	

* Insufficient data to figure interquantile range.

For purposes of judging the adequacy of the protocol system and making adaptive revisions, the following guidelines were used:

Median Score	Judgment
1 - 2.99	Clearly inadequate; major revisions indicated
3 - 3.99	"Warning flag": If score persist across groups, revise the system.
4 - 4.99	Marginally adequate if score persist across groups, pay particular attention to possible revision of system.
5 - 6	Clearly adequate; no revisions indicated.

These guidelines hold for the interpretation of all data using the 6 point scale. It should be noted, however, that these judgements might be tempered if the variability of responses of any of the groups were large. The inter-quartile range was used as a measure of variability on all data using the 6 point scale.

Design

Does the protocol system match well the objectives of instruction as judged by learners?

In order to assess the appropriateness of the materials and their technical quality, the Student Analysis Form was used. Questions were included that touched on every important aspect of the protocol system.

The reader's attention is drawn to Table 2, wherein is presented a summary of data from the Student Analysis Form. To answer the above question involving the evaluative factor of designing, special attention should be paid to the data for Questions 1, and 3 through 17. About 130 learners were in the sample.

Learners reported that they felt that the design of the instructional system was adequate or marginal for all but two scales. Table 3 summarizes the findings of the field tryout as it relates to the evaluative factor of design.

Table 4. Summary of Findings on the Factor of Design

Item	Judgment
1. Clarity of objectives	Marginal
3. Relation to previous knowledge	Marginal
4. Appropriateness for target audience	Adequate
5. Relation of content with objectives	Marginal
6. Organization of content	Marginal

Item	Judgment
7. Emphasis of important ideas	Marginal
8. Amount of material	Marginal
9. Rate of development of ideas	Marginal
10. Provision for repetition	Marginal
11. Mode of presentation	Adequate
12. Difficulty level of tasks	Adequate
13. Technical quality of visual media	Revision indicated
14. Technical quality of audio	Major revisions indicated
15. Verbal difficulty of materials	Adequate
16. Adequacy of student worksheets	Adequate
17. Integration of materials	Adequate

For question #9 regarding the rate of development of ideas, learners clearly felt that the rate was too fast. For question #10 regarding the provision of adequate repetition of the important content, there was no consensus as to whether repetition was excessive or infrequent. This suggests that instructors might have used the materials differently.

Strength

> Do the protocol materials have the power to cause learners to reach criterion performance on the Final Criterion Test?

The objective measured by the Final Criterion Test is:

> Given the presentation of a protocol film that has references sequences (pupil statements that are marked by small numbers at the corner of the motion picture frame), trainee will specify whether or not a given learning outcome has occurred for selected sequences. The trainee will note his response for each of the selected referenced sequences as they occur and will be correct 65% of the time.

Limited data were available to assess the evaluative factor of strength. No group completed the film series for the concept, Commitment to Learning. And for the group exploring the concept, Constructive Sense of Self, only the first practice film was used. The data, then, do not rep esent the recommended usage of the films. From the results, summarized below, it is obvious that less than one-third of the students reached criterion performance of 65% correct on the Final Criterion Test.

Table 5. Summary of Findings on the Factor of Strength

Concept	Analysis	Evaluation	Sense of Self
No. of students reach criterion performance	9 out of 11	3 out of 15	3 out of 26

Affectivity

Does the protocol system create positive affect toward its use?

There are two sources of data that allow us to judge the adequacy of the affectivity factor. The first is Question 2 on the Student Analysis Form (See Table 3). In answer to--"Did the instructional system attract and hold your interest?"--learners gave judgments that indicated the system was marginally adequate.

The second, and better source of information is from the Thurstone-type attitude scale. Table 6 presents a summary of the data from the Student Attitude Questionnaire. Attitudes generally were quite favorable at two of the three schools, but neutral at the third school. The median attitude for all schools and groups was quite positive (8 out of 10, with 10 being the most positive). Samples of statements with ratings of 8 include:

Use of protocols helps develop confidence.

Protocol films help me identify teaching problems.

Protocol films will help us understand kids.

Table 6. Summary of Data from Student Attitude Questionnaire

School	San Diego State			Florida A & M			Oregon College of Education			All Schools and Groups
Learner outcome studied	Eval.	Com.	Sense Self	Eval.	Com.	Sense Self	Anal.	Eval.	Sense Self	
Median	6	5	5	8	9	7	9	9	8	8

Chapter IV. Conclusions and Recommendations

On the basis of the data discussed above, many implications may be drawn regarding adaptive revisions. The ability to do so speaks well of the evaluation instruments, even though the field tryout fell short in its scope and intent. The instruments seemed to "perform" satisfactorily in highlighting weak aspects of the protocol materials. However, it is recommended that student interviews be made an integral part of the future evaluation design, especially during the developmental tryout, in order that weak areas may be pinpointed.

Design

Implication: The objectives of the protocol experience need clarification for learners.

This finding was somewhat surprising in view of the conscious effort to orient the students to both the nature of protocol materials and our goal of having them learn concepts representing selected learner outcomes. On the other hand, it must be admitted that the objectives of instruction were not explicated in written form for the learner. Through personal site visits while the materials were in use, it was observed that students knew the objectives, at least with respect to the degree (65% of the referenced film sequences correct) and the behavior expected (classification). These observations lead to our entertaining the hypothesis that learners did not accept the importance of exploring the learner outcomes that were studied. This hypothesis has some viability in that the instructor was practically on his own when it came to integrating the protocol materials into his ongoing course program, and in most cases, little or no relation existed.

It is recommended that the objectives and their rationale be stated in detail for students prior to their seiing the films. This is best done in written form with additional emphasis by the instructor. It should be noted that if the objectives were clearer, then the relation of objectives to the content might be perceived as more closely related.

If possible, closer attention should be paid to the integration of the system into ongoing courses and programs. This could be achieved in at least two ways. The specification of the system's objectives could take wider account of the objectives of ongoing teacher education programs to facilitate their "fit" into those programs. This should make the system and its elements clearer and more effective for learners. On the other hand, it may create a system too generalized to be educationally significant.

A second way is to allow the instructor sufficient time and freedom to relate the system to his course objectives. This would require field testing the system at that phase of his course where it would have greatest relevance. Such an arrangement would prolong field testing to the point where revision would also be delayed. Thus, the duration of the project would be extended.

Implication: The content of the protocol system needs to be better organized.

In the specification of the learning experience, a conscious effort was made to provide enough structure for the user so that the expected outcomes would be achieved by different users, but at the same time provide enough leeway so that different users could bring their particular "biases" or viewpoints on learning and instruction to bear on the materials. Instead, the materials were so designed that the instructor could use them inductively or deductively. This freedom, however, was bought at a price. Since much of the instruction, especially with respect to orientation, was left up to the user, organization suffered. For example, at one site, the total amount of time for task orientation that could be allotted to the learning experience was about 5 minutes. As a result, confusion reigned and more time was spent in clarifying confusing points than in viewing and discussing the protocol films.

One solution would be to "tighten" the presentation by mediating more of the orientation and introduction to the task. Another solution would be to provide a programmed instruction format for introductory topics to relieve the instructor of these responsibilities.

Implication: Important ideas need to be more clearly emphasized.

It is difficult to pinpoint the exact problem here. However, from student comments, several trouble-spots can be identified: First, the language in the explanations of the concepts was obscure. Second, and more important, the examples of behavior representing the concepts were often obscure. In many cases, the indicators could not be used to definitely determine whether the concepts were represented or not.

One solution to the problem could be to label examples of the concept for the student--examples that were clear and easily interpreted. The second thing that could be done is to refine the list of indicators of the concept, again using a learning format that guarantees some measure of comprehension.

In addition, there is a need to rate the elements of the system as well as the total system (the implication being discussed was derived from data evaluating only the latter.) Throughout the field tryout(s) specific elements rather than categories of the overall system should be evaluated and inspected.

Implication: The system tried to cover too many points to be learned at one time, and at a rate that was too fast.

This implication is consistent with the discussion above. For most learners, Bloom's taxonomy or Erikson's discussion of identity were virtual unknowns. Too much material had to be learned in too short a time.

One solution would be to require that a prerequisite to entering the system would be some familiarity with the concepts that are present in the explanation papers (i.e.,"What is Analysis?") A second solution would be to program these materials as noted above.

Implication: The protocol system includes excessive repetition for some students. For others, there is not enough repetition.

This finding confirms the handicap of group-paced instruction. Clearly, what is too much practice for some is not enough for others. The obvious answer is to individualize, at least after the showing of the first film.

Implication: The protocol system must be better related to previous knowledge and training.

This point has been alluded to in the discussion above. Much greater effort must be made to relate the protocol materials to other topics that students have studied. For the most part, students see little reason for studying learner outcomes since they are not seen to be related in an effective way to teaching strategies, classroom management, and instructional resources--things that make up the everyday concerns of most students. "Why study learner outcomes when most of my problems deal with concerns like preparing the next day's lesson plan?" is a typical reaction. Much greater effort must be given to setting the stage for the importance of studying learning outcomes.

It is also suggested that in future efforts, the responses from students in advanced stages of preparation should not be weighted identically with those in early stages. A system which is not designed for a specific audience (e.g., 4th year student teachers), should be evaluated according to specified audience variables.

Implication: The technical quality of the visual and audio presentation needs major improvement.

The low quality of the visual and audio aspects of the system weight heavily on all the components of the system evaluated. Films which do not meet the high technical standards of contemporary viewers are likely to be rejected as a whole, no matter what other qualities they may possess.

A solution concerning this year's product is currently in process. The films are being re-examined and remedies to improve the technical aspects are being explored.

For future production of films, the following recommendations are suggested:

1) Insure that the technical staff (e.g., director, cameramen, sound technicians, film editors) share more deeply an understanding of the conceptual foci of the films.

2) Use professional or semi-professional actors and allow sufficient time to prepare them for their roles.

3) Film in controlled studio conditions using at least two, if not three, cameras and as many microphones of the proper type as the scene requires. This should avoid most major sound and visual deficiencies.

4) Effect a rigorous testing of the visual and audio qualities before releasing the films for usage. This should include using equipment similar to that used in the average classroom and testing the films in rooms with acoustics similar to the average classroom.

5) Insure that the film editors and film processors have ample time to create a professional product.

6) Budget sufficient time and money to allow for reshooting when necessary.

7) Coordinate all phases of the project in relation to the field trial date so that the above can be accomplished. A spring field trial date for a one-year project of this magnitide seems impractical.

Strength

Implication: The protocol materials do not possess adequate strength to cause learners to meet minimal performance on the Final Criteria Test.

No meaningful discussion can be made on this point until the technical quality of the materials are improved, and they are tried out in accordance with the indicated plan. As was stated earlier, the field tryout must be looked upon more in terms of a developmental tryout. In this situation, it seems premature even to measure the factor of strength.

Affectivity

Implication: Affectivity is not a major problem with the system, indicating its potential, given improvement in the above-mentioned areas.

A surprising finding was that even with the major faults indicated, the attitudes of students toward the system were not bad. Some, admittedly a few, even thought the system was "great". Possibly, with the improvements noted, affect will be consistently high among all students. No specific changes are indicated at this time to improve affectivity.

Conclusion

The protocol materials leave much to be desired in the way of design and strength. The crucial problem centers around technical quality. Other considerations are not impossible to implement in a recycling effort.

The design of the evaluative system itself needs some restructuring. Elements of the protocol system need to be clearly identified and evaluated specifically during the developmental tryput phase if a recycling effort is to be effectively undertaken. The global responses to the system as a whole which were acquired this year using validation tryout and field tryout instruments do not lend themselves to this effort. Further, student interviews must be conducted during every tryout phase in order to determine where specific weaknesses lie.

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Appendix A

User's Guide

PROTOCOL MATERIALS

FOR

TEACHER EDUCATION:

LEARNER OUTCOMES

USER'S GUIDE

April, 1971

Produced by

Teaching Research
Monmouth, Oregon

In Cooperation With

Oregon College of Education
Monmouth, Oregon

and

John Adams High School
Portland, Oregon

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I. Overview of the Use of Protocol Materials

This set of protocol materials represents and attempts to bridge some of the gaps between the realm of concepts which are accepted as significant in education and the manifestations of those concepts in "the real world" that teachers face. Protocol materials aim to provide this bridge: 1) by focusing on a number of selected behavioral outcomes that are desired in learners; 2) by identifying a limited number of concepts for which these outcomes are held to be evidence; and 3) by presenting instances of these outcomes in realistic settings.

By definition a set of protocol materials constitutes an instructional system made up of films, typescripts, a users' guide, and adjunct materials for students. Speaking precisely, both films and typescripts are called "protocols", since they are records of a transaction, although they are preserved in different media. Because of their content, structure, and setting, protocols are the bridge(s) mentioned above. That is, they represent portions of real life, or what might be called "slices of life".

These protocol materials (i.e., this instructional system) are primarily designed to be used in bridging the gaps between two cognitive concepts (i.e., analysis and evaluation) and their indicators in the real world, as well as between two identity concepts (i.e., constructive sense of self and commitment to learning) and their indicators in the real world. In order for the materials (i.e., the instructional system) to function efficiently and effectively, it is necessary for the instructor: 1) to himself be thoroughly familiar with the total system, its parts and interrelations; and 2) to make sure that his students (i.e., prospective teachers) are sufficiently familiar with the selected concepts and their theoretical bases.

The users' guide provides help in meeting these latter necessities, and when the guide is coupled with the films, typescripts and student adjunct materials, the other necessities are met. Thus, the protocol materials, taken as an instructional system, provide opportunities for teacher educators to help their students learn to recognize given outcomes when they observe them in true-to-life situations; to identify some of the indicators of those outcomes; and to specify which of the selected concepts are manifested in those indicators and/or outcomes.

In addition, however, instructors could use the parts of the protocol materials in a wide variety of ways that might be relevant to their other concerns and/or to their students' needs. For example, the protocols (i.e., films and typescripts) might be used to illustrate and/or analyze topics dealing with: questioning techniques, verbal patterns and interactions, individual and group interactions, other categories of the cognitive and affective domains, and in the case of the protocol films, nonverbal communication.

In short, then, the protocol materials taken as an instructional system can be used as a bridge linking real-world events with theoretical constructs and concepts. Furthermore, elements of the system can be used independently and/or in combination for whatever other purposes an instructor may deem them appropriate. Nevertheless, it should be noted that in the latter case, the instructor may be using the protocols (e.g., films and typescripts), but he is not in that instance using the protocol materials qua protocol materials (i.e., as a complete instructional system).

II. Rationale for Classes of Learner Outcomes as Appropriate Foci for Protocol Materials

Learner outcomes have been selected as appropriate foci for protocol materials for the simple reason that learner outcomes are the foci of all effective instructional systems--and indeed, of every effective instructional experience. What one teaches and how he teaches it depends on many factors such as the characteristics of the learners, the instructional strategies available to the teacher, the structure or nature of the content to be taught, and the situational circumstances in which the teaching occurs. But at the heart of each of these--and consequently at the heart of all of them in combination--is the outcome which the teacher desires to achieve with the learner.* In short, the desired learner outcome is the only mutually shared area in which all of the factors are brought into sharp focus simultaneously. Thus, unless the intended outcome is clearly identified, the other instructional factors cannot possibly be manipulated to promote effective learning.

Recent emphasis on behavioral objectives has helped teachers become aware of the importance of stating their teaching objectives in terms of student performances. Nevertheless, both teachers and teacher trainers (and undoubtedly pupils) have become increasingly aware that student performances consistent with teaching objectives may often be present but not recognized except in the most narrow sense (e.g., the student can accurately add three digit columns of five numbers).

This circumstance is likely to be especially common among novice teachers who may be watching closely for a specified outcome but may fail to recognize it because it occurred: (1) in an unexpected context (e.g., evidence of evaluation when the subject is baseball) or (2) it was obscured by other circumstances or events which were also present (e.g., a misbehaving student, a cultural difference, the wording of a question). Therefore, protocol materials were seen as a possible means for sharpening teacher observation and for helping teachers relate an outcome they observe to a specific concept, and ultimately to work toward building a conceptual system which could be incorporated into a theoretical framework explaining behavior. It appears, then, that focusing on classses of learner outcomes may be the most significant way to aid teachers in mastering the multitude of concepts or constructs that they need. In view of the past failures to demonstrate relationships between the strategies a teacher uses or the academic content he has been exposed to in his training, classes of learner outcomes are at least as appropriate to focus upon as the other factors of an instructional experience (e.g., strategies, content, or setting).

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*It should be noted that the learner outcomes specified by the teacher are fundamentally those of the school system and the society. That is, as in his other instructional activities the teacher acts as an agent of the school and of the society when he specifies desired learner outcomes. Hence, the outcomes he specifies should reflect those desired by the school and the society in which it operates.

These protocol materials have focused on classes of learner outcomes which load in two areas: cognition and identity. Cognition is generally thought of as those activities that permit an organism to become aware of or obtain information about his environment and to apply this information to his relations with the environment. Identify generally refers to the attitudes one has toward himself. It is the ability to look at one's self with respect to his assets and liabilities in a realistic manner and accepting himself without repression.

These foci thus permit the application of protocol materials in both of the commonly identified domains of cognition and affect. Furthermore, by identifying classes of learner outcomes and specifying behavioral indicators of those classes, it is possible to develop strategies and design methods which are more effective and can be systematically evaluated.

III. THE PROTOCOL MATERIALS

CONTENT

Four classes of learner outcomes are dealt with in the present series of protocol materials. Two are representative of outcomes that "load" in the cognitive area while two could be regarded as representative of outcomes that "load" in the identity area.

1. Analysis
2. Evaluation
3. Constructive Sense of Self
4. Commitment to Learning

Each class is briefly discussed below.

Cognitive Area

Analysis. Bloom, in his handbook on the cognitive domain, states that analysis pertains to the breaking down of a communication into its component parts and the determining of how these parts are related and organized. Three types of analysis may be broken out:

1. The identification and/or classification of the elements of the communication.
2. The determination of the relationships among the elements.
3. The recognition of the organizational principles which hold the communication together as a whole.

Analysis is a more advanced skill than comprehension or application; and generally is a prerequisite to evaluation. Students are required to analyze material in any subject matter area.

Evaluation. Evaluation involves the making of judgments about the value of ideas, works, solutions, methods, to name a few, as the value relates to some stated purpose. Since a purpose is involved, the evaluation uses criteria as well as standards for appraising the extent to which the thing being evaluated meets the stated purpose.

Identity Area

Constructive Sense of Self. When the concept, constructive sense of self, is considered, two aspects of the concept should be noted: The "sense of self" component and the "constructive" component. First, consider the "sense of self" component. English and English define this as:

> "a person's view of himself; the fullest description of himself of which a person is capable at any given time.→Emphasis is upon the person as object of his own self-knowledge, but his feeling about what he conceives himself to be is usually included."

The "constructive" component may be considered as the way in which an individual potentially sees himself as a changing and growing entity. Further, "constructive" alludes to the ways in which an individual can consciously and beneficially direct that change and growth.

Our concern focuses not just on the sense of self that an individual possesses but also on the ways in which an individual develops it in and through his relationships with others.

Commitment to Learning

This may be defined as an act that specifies a pattern of behavior which is goal directed and to which a person adheres. In the present case, this pattern of behavior is directed toward learning. Here we are concerned not only with a commitment to the idea of learning, but we are also concerned with behaviors that provide evidence of a commitment to the process of learning.

A Further Note

The two classes of learner outcomes that "load" in the identity area may be defined in a variety of ways, depending on the theoretical framework being considered. Suggested possibilities with respect to a theoretical frame are noted in **Supplement 2.**

AUDIENCES

The protocol materials were developed for individuals in secondary teacher education programs. Five distinct populations were considered:

1. College students in their junior or senior year who are engaged in studies leading to teacher certification. These studies might include course work in areas such as learning, human growth and development, and instructional strategies, practicum experiences, and independent study.
2. Interns in a secondary school who have completed or have nearly completed work toward a B.A. or B.S. degree and who will eventually be certified. Typically, these interns might spend two-thirds of their time in instruction and one-third of their time in course work.
3. Student teachers engaged in an on-the-site teaching experience for purposes of certification.
4. Teacher Corps trainees who are selected on the basis of their membership in a disadvantaged group, for example, the socio-economically disadvantaged, a racial minority etc.
5. Certified teachers who are engaged in in-service programs.

OBJECTIVES

Our primary goal in developing the protocol materials on learner outcomes is to have the trainee recognize when classes of learner outcomes are being achieved in the on-going learning environment (whether that be the classroom, the home, or the community). The one indicator that has been selected as representative of that goal is stated below.

1 Given an operational classroom situation, the trainee will state when specified learning outcomes have occurred. These statements will be recorded simultaneously with the classroom behavior, and will be correct 65% of the time.

The degree component of this indicator (65%) reflects a recognition that the detection of a learning outcome or its indicators is not an easy task at all. Even when an outcome is rather "transparent", there is still "a probability statement attached to it." It is one thing to sit at a desk and evaluate an essay question in an effort to assess the degree to which analysis, for example, is being exhibited. It is quite another thing to detect the same outcome in an on-going group discussion with its concomitant distractors.

Obviously, few institutions are able to muster the resources to measure the indicator as it is stated above. To this end, the indicator that has been selected as the representative of our general goal that is possible to measure is stated below.

2 Given the presentation of a protocol film that has referenced sequences (pupil statements that are marked by small numbers at the corner of the motion picture frame) the trainee will specify when given learning outcomes have occurred. The trainee will note his response for each of the selected referenced sequences as they occur and will be correct 65% of the time.

Clearly, this indicator may be measured in the classroom or laboratory with some degree of reliability.

In our guidelines for using the protocol materials, it is recommended that the trainee be tested on the acquisition of one learner outcome before going on to the next. The indicator that has been selected as evidence that the trainee recognizes a single learner outcome is:

3 Given the presentation of a protocol film that has referenced sequences (pupil statements that are marked by small numbers at the corner of the motion picture frame), trainee will specify whether or not a given learning outcome has occurred for selected sequences. The trainee will note his response for each of the selected referenced sequences as they occur and will be correct 65% of the time.

This indicator is measured by the Final Criterion Tests.

In Summary

The indicator marked 1 represents an ideal outcome in an operational situation but will generally not be measured by the institution. If an institution wishes to measure Indicator 1, procedures are given that essentually involve the provision of a practicum experience. Details are given on pages A-22 and A-23.

The indicator marked 2 represents the outcome as it might be evidenced in a laboratory situation. In terms of a continuum of realism, it is quite close to the real life situation in that the trainee is required to recognize classes of learner outcomes as they occur, but in a simulated situation produced by motion picture film. Indicator 2 represents the ability of the trainee to distinguish between classes of learner outcomes as well as generalize between examples of a class of learner outcomes. The indicator marked 3 represents an enabling outcome—that is, an outcome that must be in evidence before the behavior mentioned above would be expected to appear.

IV. LISTING OF MATERIALS PROVIDED

A summary of the protocol materials that are provided with the User's Guide is given below. A special condensed summary of each protocol film appears in Table 1, enabling the user to see at a glance the important characteristics of each film.

PROTOCOL FILMS

Individual Learner Outcome Films

Four sets of three films each are provided for the four learner outcomes:

1) analysis
2) evaluation
3) constructive sense of self
4) commitment to learning

The first film of each set of three represents a "simple" film in that the subject matter is not difficult or the variety of classes of learner outcomes (other than the one being considered) is low. The third film, on the other hand, may be quite "noisy," and is used as a Final Criterion Film for that particular class of learner outcome.

Cognitive Area

Analysis Film #1

"Madison Avenue and the Twelve Year Old Mind"

In this film, the least complex of the set of three on analysis, 8th grade students analyze techniques used by advertisers in presenting their messages to the public. Two groups of youngsters are shown, each concerned with analyzing different advertisements. The teacher deals first with one group, then the other.

Analysis Film #2

"A Letter to the Editor"

A letter to the editor serves as the focal point for discussion by a small group of students and a teacher. The students discuss the contents of the editorial and the motives of the writer, analyzing factors crucial to acceptance or rejection of the writers' views. Of the set of three films on analysis, this film is intermediate in its complexity.

Analysis Film #3

"Two Poems"

This film is concerned with a teacher and a small group of senior high school students discussing two poems. Both of the poems are devoted to similar topics. The students are evaluating which poem is better and stating their reasons for their choice. This film is the most complex of the set of three on analysis.

Evaluation Film #1

"Three Menus"

A teacher directs questions and answers to elicit student evaluations of the nutritional balance of three different menus. The students involved in the film are 8th graders who have been studying a unit concerned with proper diets. The film is the least complex of the three films on evaluation.

Evaluation Film #2

"The Petunia Project"

Evaluation of a student-prepared biological experiment by fellow students and the teacher is the concern of this film. The subjects set for discussion are the adequacy of the methods used, and conclusions drawn. This film is intermediate in its complexity.

Evaluation Film #3

"Lips, Necks and Shoulders"

Some 8th grade students have occasion to visit with the art teacher about pottery making. The resultant experience affords pupils the opportunity to examine works and determine the value of these various pieces. Students comment upon such factors as beauty and utility. This the most complex of the three films on evaluation.

Identity Area

Constructive Sense of Self Film #1

"I'm Finished for the Day"

Several students are lounging in a High School Cafeteria. A teacher on hall patrol discovers them but confronts only one. The teacher has prejudged the student as "goofing off." The student attempts to cope with this situation. This film is the least complex of the set of three.

Constructive Sense of Self Film #2

"I Had an Appointment"

Two male students have an appointment with a governmental official in relation to a project on pollution that they are working on. However they encounter bureaucratic obstacles and delays that they had not anticipated. This film is intermediate in its complexity.

Constructive Sense of Self Film #3

"Payin Your Dues"

A group of students are involved in a counseling session in conjunction with a psychology course they are taking. In the process, they attempt to resolve conflicts on both the personal and interpersonal level. This film is the most complex of the set of three.

Commitment to Learning Film #1

"Coke Break"

A young female student (a High School sophomore) meets two older male friends while on her way to class. They are skipping classes for the day and attempt to induce her to do likewise. She is obviously drawn to two mutually exclusive activities: to go to an interesting class or to while away pleasantly the afternoon with two friends. This film is the simplest of the three on commitment to learning.

Commitment to Learning Film #2

"I Guess So"

A young black female student is completely alienated from her academic studies. Her teachers have identified her difficulties in reading as a major cause of this alienation. In this scene, a reading instructor attempts to help her identify the problem and induce her to do something about it. This film is intermediate in its complexity.

Commitment to Learning Film #3

"I'm Too Busy -- and I've Had a Cold"

A female student is enrolled in a class in which she has no interest. She would like to take another course but she cannot cope with her fathers insistence that she

continue her present schedule. Two friends attempt to help her resolve the issue.

Assessment Films

Two films are provided that include all four classes of learner outcomes. These films were developed so that Objective 2 (refer to page A-7) could be measured.

Assessment Film #1

"When I Interviewed Him, He Said..."

Relationships among black and whites are strained because of ignorance and prejudice. This film focuses upon the interview responses of a southern white, now residing in the north, regarding black people. A class of senior students are discussing various viewpoints with two black classmates. The discussion reveals some prejudices among students; the black students discuss their feelings of the class dialogue.

Assessment Film #2

"No Body Contact"

Rules and regulations are difficult for youngsters to accept. Sometimes these rules are unfair or unduly restrictive. Or, they are simply misunderstood. Eighth grade youngsters, maturing rapidly and desirous of attention from the opposite sex, find rules pertaining to boy-girl relationships especially hard to accept. This film deals with a small group of youngsters as they deal—cognitively and affectively with a school rule which restricts any physical contact among pupils.

ADJUNCT STUDENT MATERIALS

1. What are Protocol Materials?
2. What is Analysis?
3. What is Evaluation?
4. What is Constructive Sense of Self?
5. What is Commitment to Learning?
6. Exercise Sheets --
   Analysis
   Evaluation
   Constructive Sense of Self
   Commitment to Learning
7. Evaluation-Practice Sheet
8. Typescripts
9. Supplementary Information
   Analysis Film #2
   Analysis Film #3
   Evaluation Film #1
   Evaluation Film #2

Table 7

Condensed Summary of the Important Characteristics of Each Protocal Film

	Film Number	Geographic situation	Participant Grade Level	Learning Context	Racial Background	Direct Influence of Adult on Outcome?	Complexity of situation	Length in Time	Size of Group	Subject Matter or Discipline
Cognitive Films										
Analysis	1	Rural	8	Small Group Discussion in classroom	White	Yes	Low	9:30	Two groups of 5 each	Social Studies: advertising techniques
	2	Rural	11-12	Class Discussion	White	Yes	Medium	13:00	About 10	Social Studies
	3	Rural	10-12	Class Discussion	White	Yes	Medium-High	15:00	About 15	English
Evaluation	1	Rural	7-8	Class Discussion	White	Yes	Low	7:00	About 10	Health Education: diet
	2	Rural	10-11	Class Discussion	White	Yes	Medium	[illegible]	10	Biology
	3	Rural	8-9	Small Group Discussion in potter's lab	White	Yes	Medium-High	22:00	5	Art: field trip
Identity Films										
Constructive Sense of Self	1	Urban	12	Personal Encounter in School Cafeteria	White Black	Yes	Low	3:00	5	Discipline
	2	Urban	11	Personal Encounter in business office	White	Yes	Medium	7:30	3	Interview for Social Studies class
	3	Urban	10-12	Small group discussion in classroom	White Black	Yes	Medium to High	10:20	About 10	Psychology: personal problem solving
Commitment to Learning	1	Urban	9-11	Personal encounter in School Courtyard	White	No	Low	2:30	3	Class skipping
	2	Urban	8	Counseling Session in classroom	Black	Yes	Medium	5:30	2	Reading problems
	3	Urban	9-11	Personal encounter in school courtyard	White	No	High	3:30	3	Class skipping
Evaluation-Practice Films										
	1	Rural	8	Personal encounter, small group Discussion	White	Yes	High	17:30	7	Counseling on enforcement of regulations
	2	Rural	12	Small group discussion: halls and classroom	White Black	Yes	High	14:00		Social Studies

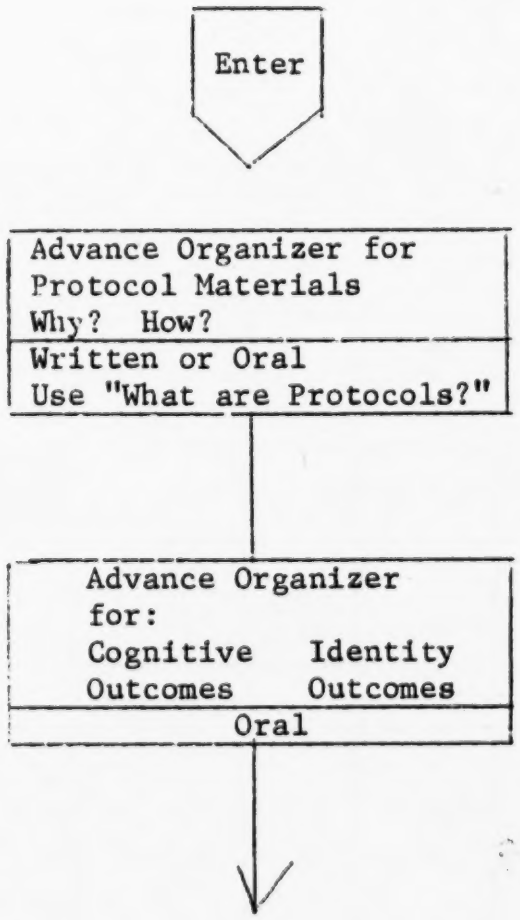
V. Procedures for Using Protocol Materials

In this section are recommendations for using the protocol materials. It will be noted that the activities recommended are for the most part stated in rather general terms. Individual instructors may choose not to follow the sequence of activities as stated. The guidelines stated below should offer a "benchmark" or reference point for the user, and are not meant to be binding. The usefulness of protocol materials lies in the fact that many instructors of varying educational philosophies can benefit from their use.

The use of protocol materials should promote spontaneity, not enforce rigid procedures.

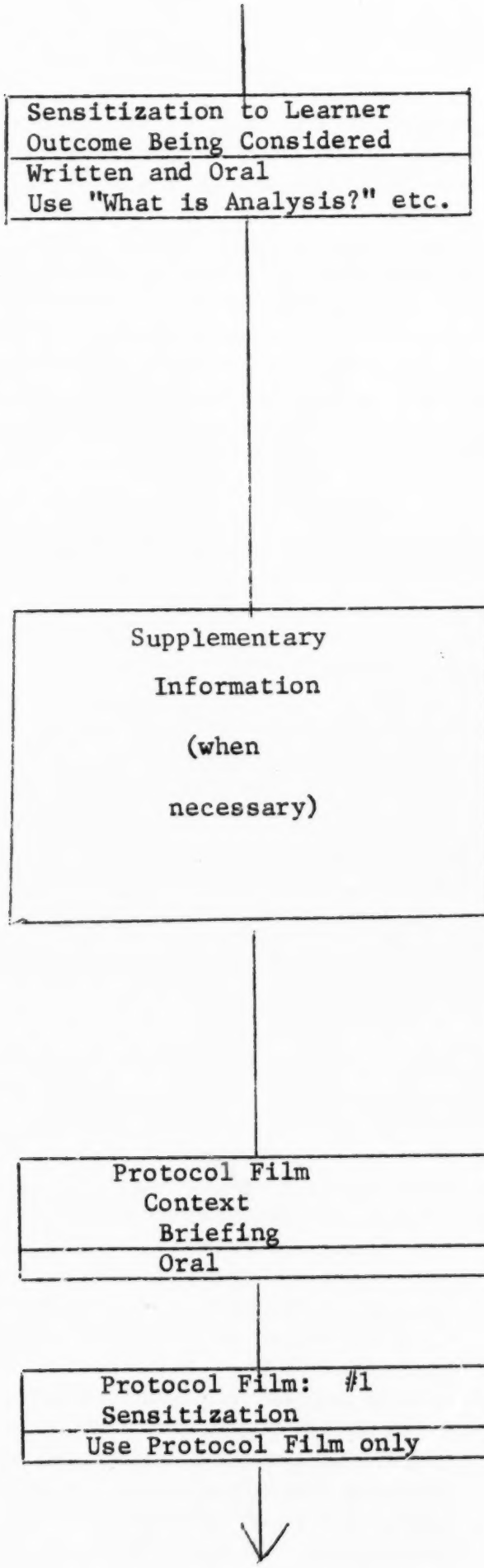
Note that the guidelines are divided into three sections. The first section deals with the use of the three-film series on individual learner outcomes. The second section deals with the use of the two evaluation-practice films. The third section describes an optional practicum experience that may be used to supplement the use of the films. A summary chart showing the various components of the protocol systems appears at the end of the chapter in Table 8.

Guidelines for Using Protocol Materials: Individual Learner Outcome Films



It is important to help the trainee understand the purpose and use of protocol materials before he is confronted with the first film. A handout, What Are Protocols, is intended to give trainees a brief explanation about the materials. The user may choose to provide this orientation orally.

Once the "game" has been identified, it's time to narrow in on the "ballpark." In this case, it's either the learner outcomes in the cognitive area or the identity area. Some guidelines for this advance organizer appear in Supplement 3.



Before protocol films are shown, it's a good idea to sensitize the trainee to the specific learner outcomes being considered.

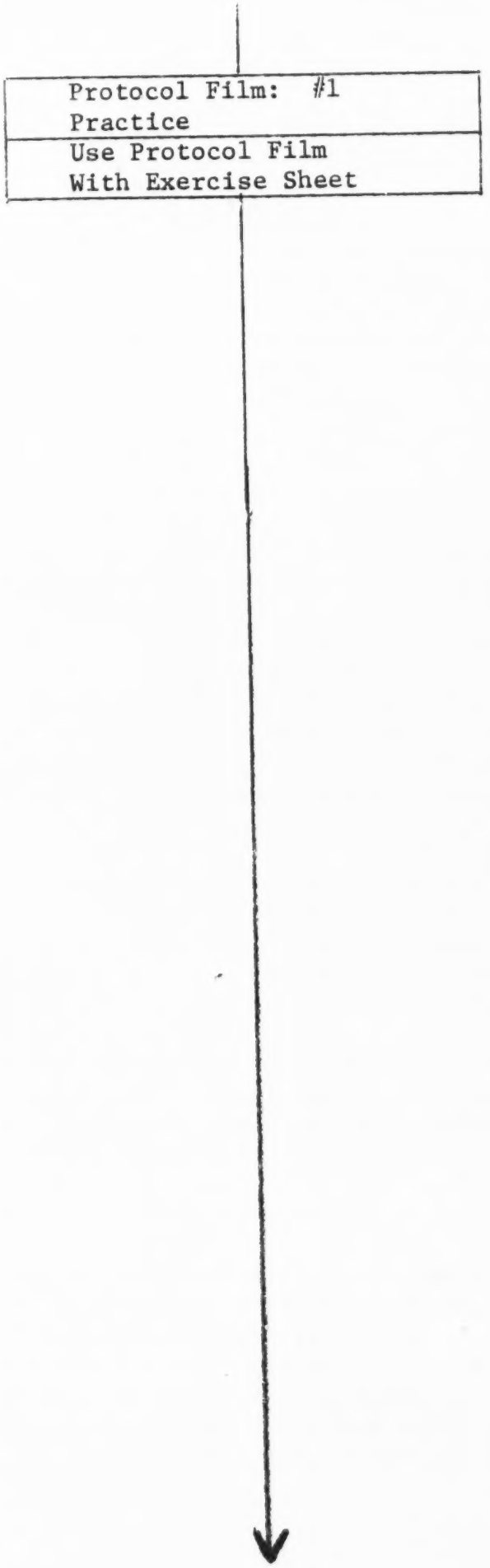
Brief outlines are provided that define the outcome, and give generic and specific indicators. It is expected that some trainees would be able to identify when the learner outcome is in evidence only by knowing and applying the definition. Many trainees would use the generic indicators, while some would need to rely on the identification of the outcome through the knowledge and application of the specific indicators.

In certain situations, it is necessary to give trainees information that would help them determine if the learner outcome was exhibited. Generally, this information would be subject-matter-related. It is one thing to see the process of analysis, for example. It is quite another thing to determine if the product of that process is an appropriate outcome. The protocol films that depend on supplementary information include:

Analysis Film #2
Analysis Film #3
Evaluation Film #1
Evaluation Film #2

Before showing the film, brief the trainees on the context of the film. This information may be drawn from the descriptions of the films in "Section IV. Listing of Materials Provided."

For the first film of the series, it is recommended that the film be shown in its entirety to give trainees an idea of its content and its context. The purpose here would be to sensitize trainees to viewing protocol films and watching for the learner outcomes and their indicators.



Once trainees have a notion of what the film is about, it is then possible to ask trainees to practice the recognition of when a learner outcome or its indicators occurs (or does not occur, in the case of some of the identity outcomes). NOTE: TWO TYPES OF EXERCISE SHEETS ARE PROVIDED. One asks the trainee to note when a learner outcome occurs. The other asks the trainee to note which generic indicator is illustrated The instructor may choose to use one or the other, or both. See Supplement 5 for further information.

Between the first and second showings of the film, the indicators might be discussed as they relate to specific scenes. When the exercise sheets are used, trainees should be informed of their use:

1) The number that appears at the bottom-right side of the screen references behavior that either may or may not indicate that the outcome occurs or that its indicator(s) are present.
2) The trainee's response (i.e., the behavior does or does not indicate the outcome or its indicator) is noted by checking Yes or No next to the number on the exercise sheet.

SPECIAL NOTE ON THE IDENTITY PROTOCOL FILMS

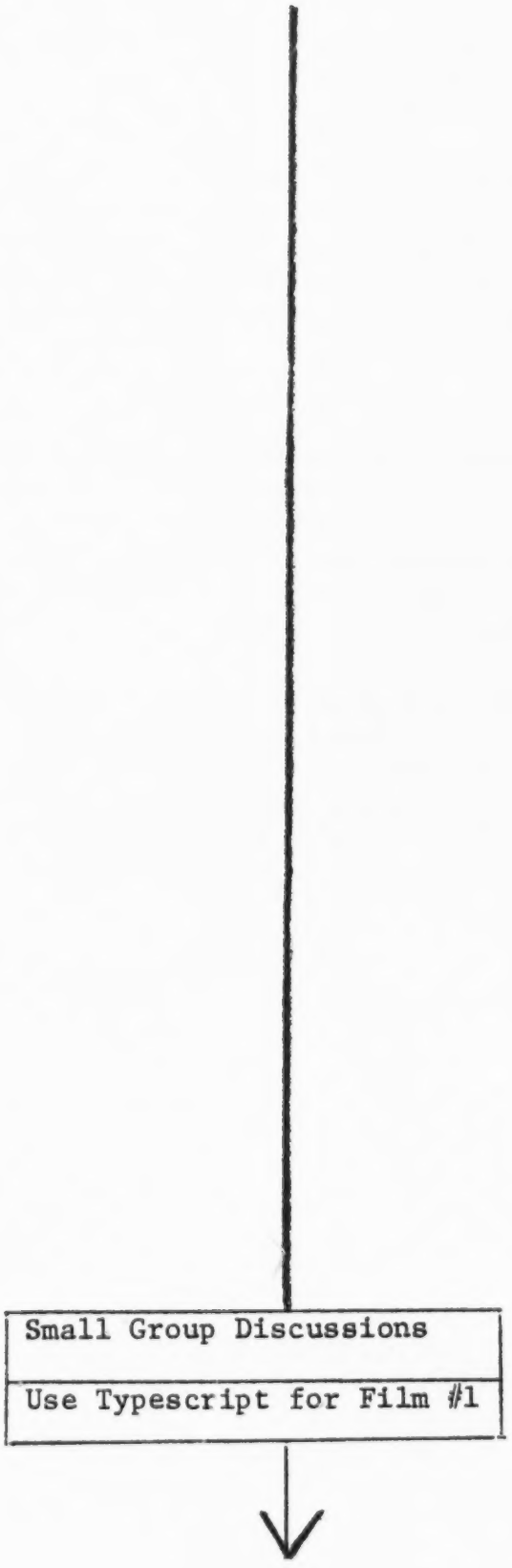
In several of the films, special considerations must be made:

1) When an individual looks at a real life situation, he sometimes can identify when a desired outcome is absent in the situation, but yet should be present. For example, if commitment to learning is the desired outcome, a situation where a student has an ideal opportunity to formulate and initiate a plan of action in pursuit of learning, but rejects the opportunity because success is not guaranteed, is an inverse indicator. Situations such as this have been included in some identity

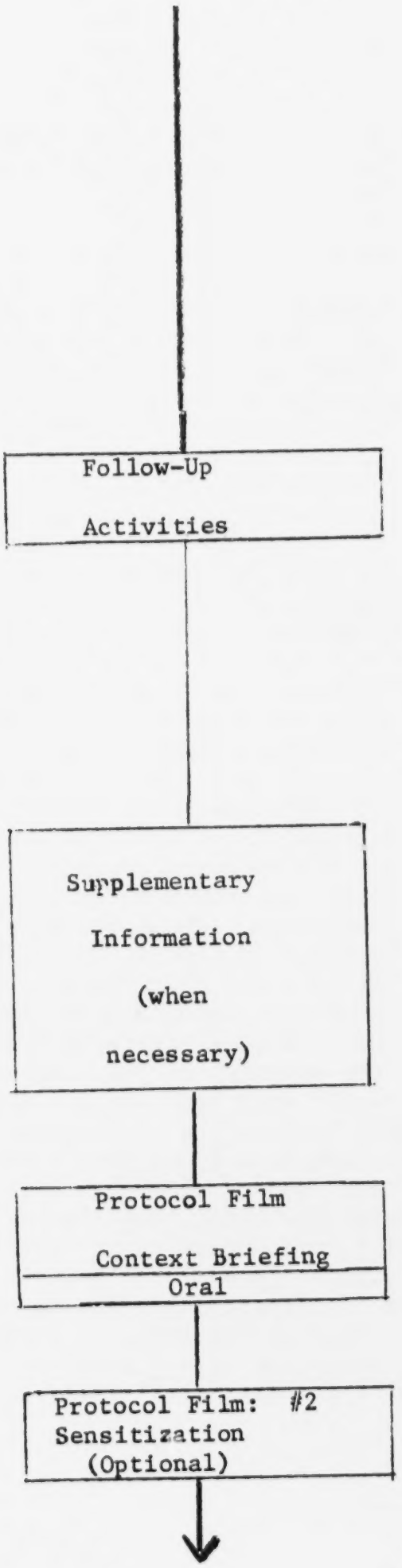
films. In such cases, the frames may identify the outcome or generic indicator as being absent or inversely expressed.

2) Due to the close relationship of the two-identity concepts there may be occasions in the films where they may appear in conjunction; yet we are only instructing for a single concept. Consider the following example. A student reacts negatively to a constructive criticism by a teacher. He becomes depressed and refuses to finish the work criticized. Is this behavior an inverse example of generic indicator III of commitment, or generic indicator II, of a constructive sense of self? In this case it can be interpreted as an inverse example of both. But the key issue is his negative reaction to a criticism of his work. His inability to be goal or problem oriented and to accept and assimilate a constructive criticism indicates here that a constructive sense of self is a requisite to the issue of commitment.

3) A final major issue is the strength of the outcome. Both concepts describe behaviors which occur on a continuum. While there is no attempt to test in this dimension, it is hoped that the social and cultural components of the outcomes will provide a framework enabling the strength of the outcome to be dealt with in class discussions.



A productive "debriefing" experience is to break the class into small groups of 5 to 8 and have them compare their responses. If discrepancies are noted, the trainee(s) in the minority might be asked to defend his view and attempt to sway the majority's opinion in his favor. Then the majority viewpoint could be examined. A listing of "correct" responses is not provided, although Supplement 4 of this Users' Guide does give



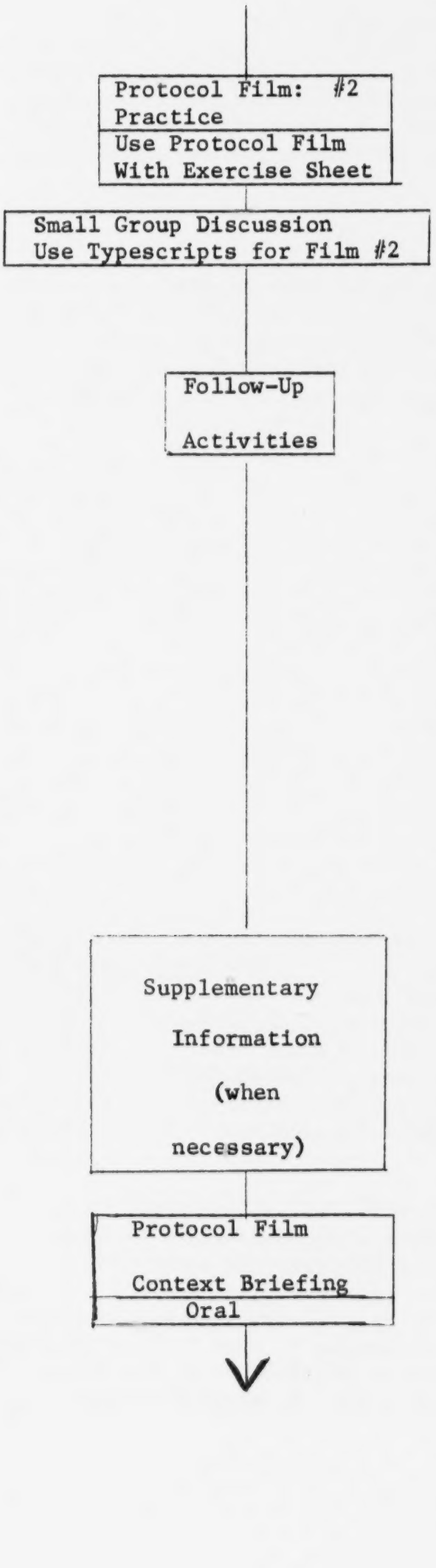
our opinions on the film with our rationale. The instructor should feel free to disagree with our opinion. By not providing "correct" answers, the burden of learning is shifted to the trainee.

During the small group discussion, the instructor may wish to have the groups examine some of the questions under "Points to Ponder" on the Exercise Sheet. Other questions might also be posed by the instructor.

For students who correctly respond to the identification of the examples of the learner outcomes, perhaps no further follow-up is necessary with the film. Their next experience would be with the second film of the series.

For students that did not meet the 65% criterion, it would be desirable for them to examine the film again after class, perhaps in a small group situation. The typescripts of the film are useful for further study if after-class film showing is difficult.

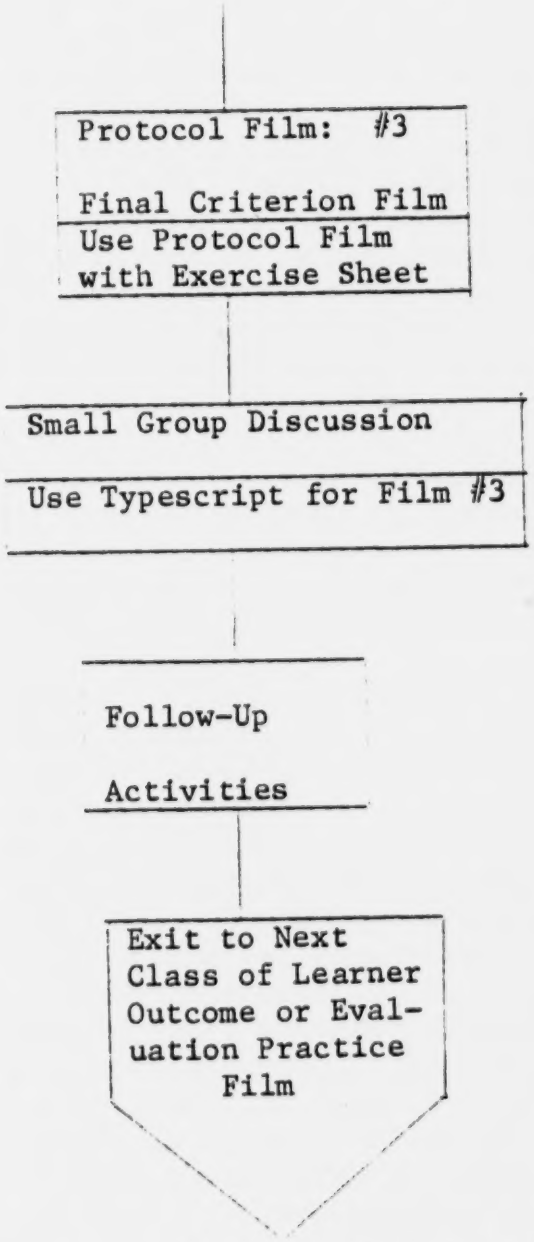
Now the second of the three-film series is examined. If most of the trainees achieved criterion performance on the first film, the second film might be shown in the same class session.



Procedures similar to those discussed above are used with Film #2. Note that the "Sensitization" showing is optional for the second film. In the real-life situation, trainees do not have two chances to see behavior occur. The instructor should use his discretion here. Note that no sensitization is recommended for the third film (the Final Criterion Film).

The third film of the series on a selected learner outcome represents the most complex context of the three films, and provides an opportunity to measure criterion performance for that outcome (refer to Objective 3, page A-8.

Before the Final Criterion Film, it is desirable that trainees be quite familiar with the indicators of the learner outcome being considered. Follow-up activities might involve the showing of the film(s) again, possibly stopping at intervals or scenes where questions are raised. This experience could be provided for any trainees who performed below the criterion level. Scripts are provided in case the instructor wishes to use them in lieu of the films. Films #1 and #2 should be made available in a resource area for additional viewing according to student needs. Supplementary Exercise Sheets may need to be provided.


Protocol Film: #3
Final Criterion Film
Use Protocol Film with Exercise Sheet
Small Group Discussion
Use Typescript for Film #3
Follow-Up Activities
Exit to Next Class of Learner Outcome or Evaluation Practice Film

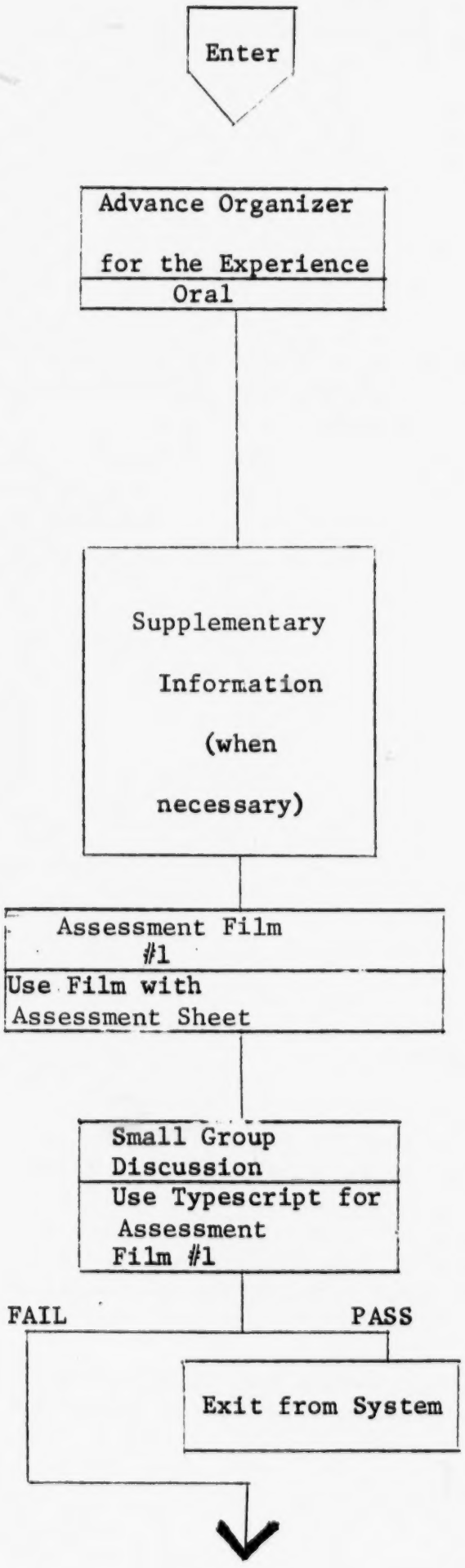
As this film represents a final criterion measurement, no sensitization showing is recommended. However, the "debriefing" and follow-up activities are similar.

Trainees must be able to meet the criterion in order to proceed on to other learner outcomes. Instructors might schedule individual appointments for unsuccessful trainees to discuss learning problems.

The guidelines above present a flow of instruction for using a set of three films, all showing the same learner outcome. In some cases, the instructor might wish to individualize the procedure even further by allowing some trainees to skip Film #2, or even going directly to Film #3 first. Experimentation in using the protocol materials is encouraged. For that matter, some instructors may wish to withhold the student handouts on the learner outcomes, e.g., "What is Analysis?" and have trainees construct their own list of indicators, using the films as concrete referents of the behavior or concept.

After all learner outcomes have been studied, it is important that the trainee be given an opportunity to practice recognizing the various outcomes in the same instructional or learning context. To this end, two Assessment Films are provided that illustrate the four learner outcomes featured in the present series of films. If the trainee performs satisfactorily on the first film (refer to Objective 2, page A-7) he does not need to use the second film. The second film is provided only for those students who do not reach criterion the first time. A summary of the recommended procedures appears below.

Guidelines for Using the Protocol Materials: Evaluation-Practice Films



Points to cover in the orientation include:

1) Previous experiences have focused on your identifying only one outcome per film.

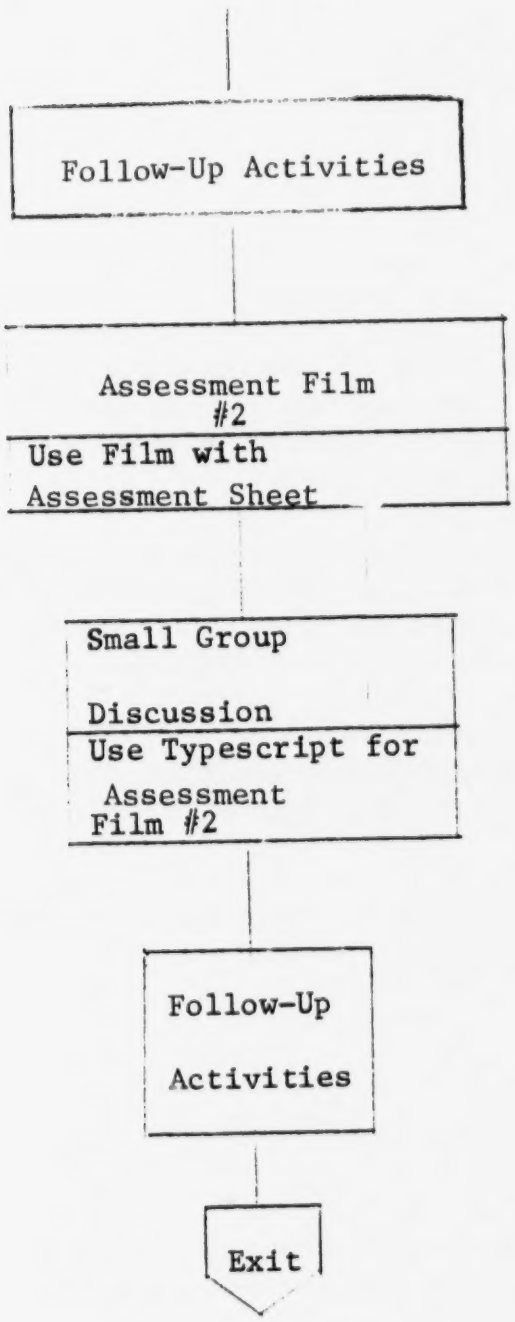
2) This experience will let you discriminate between classes of outcomes and identify four learner outcomes in one film.

3) Do not refer to your indicator statements. Rely as best you can on your previous experiences.

Assessment Film #1 requires supplementary information for the trainee.

Show the film while having trainees respond to the referenced sequences on the film

It is recommended that this evaluation session be a learning experience as well. To this end, an examination of performance similar to that outline above with the individual learner outcome films is recommended.



Those trainees failing to successfully meet criterion (refer to Objective 2, page A-7) should be directed to appropriate review sources. These students are then shown the second film.

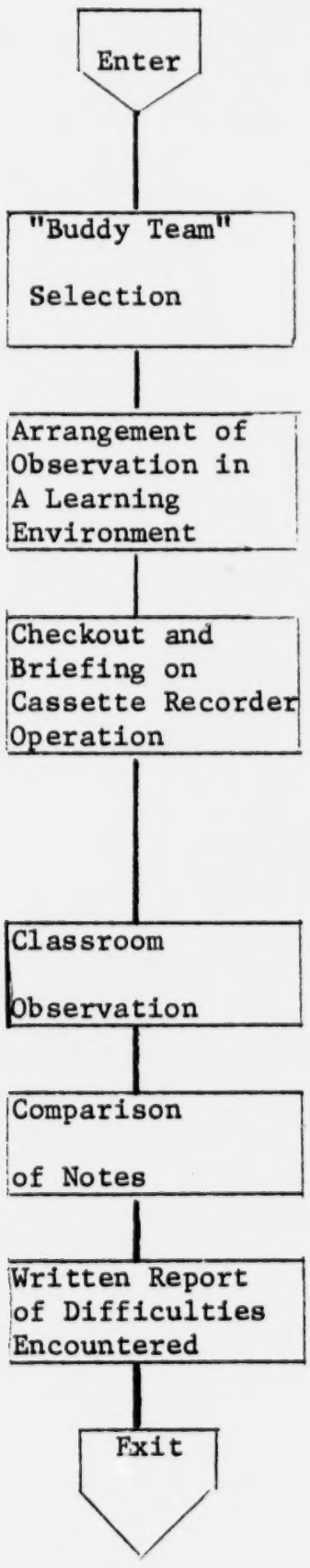
If criterion is not met on the second film, individual tutoring with the trainee(s) may be warranted.

The Practicum Experience

The practicum experience can offer an effective means of learning to recognize learner outcomes and their indicators in a "noisy" real world situation. Recall that the ultimate goal of the protocol materials is that the trainee will recognize when classes of learner outcomes are being achieved in the on-going learning environment. The practicum experience allows trainees an opportunity to check on their acquisition of concepts in a terribly complex situation--the live classroom.

The practicum experience is also a highly useful way to evaluate trainees recognition skills. By using a practicum experience, Objective 1

(refer to page A-7) may be measured. Note that the practicum experience is optional. Use it where feasible and desirable.



The "buddy system" is recommended for the practicum. Two trainees team up and visit a classroom or other learning environment together, one whereby prior arrangement activities are being engaged in where the probability is high that the learner outcome they are wanting to observe will occur. Each is equipped with a cassette recorder.

Trainees are instructed to record the classroom behavior simultaneously with their recording of their interpretation of that behavior, with respect to the type of learner outcome being exhibited, or the generic indicators observed. This is accomplished by whispering their response into the microphone whenever they observe a learner outcome or indicator. This recording is done independently generally with some distance between trainees.

The recording of the group activity, together with the trainees responses, is done for about 12 minutes.

Outside the classroom, the two trainees then compare their recordings and note any discrepencies. These discrepencies are discussed and a brief report filed with the instructor. The tapes are self-scored, and returned to the instructor.

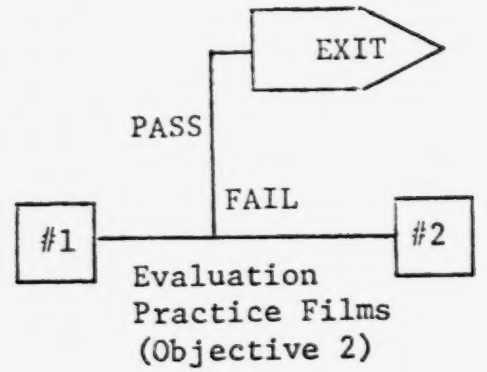
Table 8

Individual Learner Outcome Films

(Final criterion test -- Objective 3)

Level of Complexity

Concept	Low	Medium	High
Analysis	#1	#2	#3
Evaluation	#1	#2	#3
Constructive Sense of Self	#1	#2	#3
Commitment to Learning	#1	#2	#3



(Optional)
Practicum
Experience
(Objective 1)

Table 2. Summary of the protocol System showing the Relationship between the Individual learner Outcome Films, the evaluation practice films, and the Optional Practicum Experience.

Supplement 1

A Rationale for Using the Film Medium to Present Learner Outcome Protocols

As the book, Teachers for the Real World, points out, "Until the development of educational technology, it was difficult to reproduce teaching behavior" (p. 52). The same statement could be made about the difficulty in reproducing learning behavior, which is the focus of the Teaching Research Division's Protocol Materials Development Project.

Given the availability of several forms of educational technology (e.g., audio taping, video taping, and motion picture films, the Teaching Research staff selected motion picture film as the medium for the protocols to be developed. The film medium was selected on the basis of the following considerations.

The film medium. Since the purpose of a protocol is to present a slice of life in a form that can be used in preparing a teacher or prospective teacher, the motion picture film medium is especially suitable. First, it permits the representation of a maximum number of dimensions which are inherent in human behavior: sight, sound, motion, space and time. Second, it can accommodate both flexibility and structure. That is, a film can be taken under almost any circumstances or combination of circumstances, and then, through editing, it can be structured into the desired product. Thus, its flexibility permits shooting both indoors and out; in open areas and closed ones; and in normal time sequence or in altered sequence. The camera can be focused on a small field or a large one, and it can maintain its focus briefly or at length. By carefully editing all the film that is shot, a predetermined structure can be established or maintained. This latter capacity is especially important in protocols because they are meant to clarify or heighten awareness of particular behaviors (in this case, specified learner outcomes accepted as indicators of selected concepts).

It should be mentioned that although the color dimension is also available in the film medium, black and white film was used in the Teaching Research films for two primary reasons. First, the use of color film would have increased the cost of the protocols produced by one quarter to one third. Much of this increase would have come from the cost of the film and its processing, but some would also undoubtedly have come from the need for special lighting equipment and the personnel required in its use. And, of course, another possible increase would have come from the possibility that more footage might have to be reshot, for color tends to add a dimension that is very, very effective when it is good, and very, very destructive when it is not good.

Thus, to shoot in color would have necessitated a greater allocation of budget funds in production expenses (and consequently a lesser allocation to other project activities such as planning, evaluation, and

conceptual development). Or, it would have meant that fewer protocols could be developed. Because the members of this project consider the production of a variety of protocols an imperative in the light of their theoretical orientation, and because they consider other project activities as inseparable from protocol production, they chose black and white film as the most economical and also as the most fruitful medium.

In addition to the reasons cited, film was selected because once shooting and editing are completed, additional copies can be produced at a relatively low cost, an important consideration in an undertaking that is intended to have widespread consequences. Furthermore, in contrast to currently available video tape, film is generally held to have better visual characteristics and to survive repeated usage more successfully.

The projection equipment. Although the anticipated use of protocols is in the context of teacher education institutions, there is no assurance that all such institutions will have available -- and in working condition -- a battery of sophisticated technological hardware. It is likely, however, that most of them will have at least one 16mm projector in working order, and a number of people who have a range of skill and experience in using it. So, again in the light of the anticipated broad usage for protocols, it is practical to use a medium with which potential users are already familiar and one for which they already possess the facilities and skills that will enable them to use them. Obviously, the transportation of the protocol film itself is easy and convenient, since it comes packaged for travel, whether in the professor's briefcase or through the mail.

Some fringe benefits. The fringe benefits mentioned here accrue mainly to the film producers, and only indirectly to the users of protocols. These benefits, like those mentioned above, can be attributed to the film medium and to its place in American culture. Despite the fact that the actors in the protocols received stipends for their work, and despite the fact that teacher-actors were also sometimes subtly reminded of professional responsibilities, neither of these were apparently sufficient to elicit their participation on a dependable basis. For those actors who did agree to participate, the notion of appearing in a film seemed to have special attraction.

It is doubtful that those people would have contributed as fully as they did, if they had not savored being in a film. In general, our policy was to explain the situation, define the roles, identify the desired outcome, provide enough structure to promote the outcome, and then to leave it up to the actors to role play. When the bright lights went on, in most cases, the actors responded to the camera exactly as we had hoped they would: with a slice of life.

Supplement 2

A Suggested Theoretical Frame For The Identity Area

Introduction:

At best, the bridge between an affective concept and its portrayal as a realistic learner outcome is tenuous. Reality seldom furnishes a clear, distinct example of affective behavior which can be given a single conceptual label. What can be observed, it usually a complex of things allowing a variety of interpretations. A case in point is the concepts we are treating here. "A constructive sense of self" and "a commitment to learning" may in reality be expressed in a single behavioral incident. In fact, the expression of a commitment to learning itself can indicate a constructive sense of self in that such a commitment may imply the need and desire for personal growth via academic endeavor.

These kinds of problems are typical of those encountered whenever an attempt is made to define concepts as constructs of human behavior. The danger exists that we may oversimplify our perceptions of behavior in order to force them into some sort of fit with our concepts, where what may be required is a re-examination of the concept or a refinement of our perceptive ability. As we have indicated in the introduction to this guide, a purpose of the protocol materials is to refine the perceptual abilities of students pursuant to the growth and establishment of a more complex conceptual system. Yet, the concepts treated here are by themselves insufficient to lead to the development of such a system. What is required is their inclusion into a broader theoretical framework. Through such inclusion, the concepts might then:

1. be more distinctly related to and distinguished from other concepts;
2. be indirectly tested for their usefulness as a construct of human behavior - via their fit into a theoretical framework and ultimately through that framework's usefulness in explaining human behavior; and,
3. as a result of 1 and 2 serve as the basis for the development of the desired conceptual system.

The choice of such a theoretical framework is of course left to the discretion of the instructor. One possible approach would be to follow the developmental theory of Erik H. Erikson. His concerns with what he terms the "Epigenesis of Identity"* seem useful in terms of their focus on the crises of adolescent identity formation and the ways in which the concepts we are concerned with here represent salient characteristics of those crises.

The following considerations deal with:

1. an overview of adolescence; and,
2. a possible relationship of a constructive sense of self and a commitment to learning within adolescent identity formation.

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*Erikson, Erik; Identity: Youth and Crisis, W.W. Norton & Company, Inc., New York, 1968. See Chapters III and IV, especially pp. 91-208.

Adolescence: An Overview

The phenomenon known as asolescence is fraught with theoretical controversy. The basic assumptions as to what constitutes adolescence can be cogently argued. In our own culture these assumptions depend upon a variety of considerations such as race, socio-economic, and ethnic background. It is not our intent to resolve these issues here. For our purposes, we view adolescence as a period of psychosocial innovation, a period during which, as Erikson describes:

> "the young adult through free role experientation may find a 'niche' in some section of his society, a 'niche' which is firmly defined and yet seems to be uniquely made for him . . . It is a period characterized by a selective permissiveness on the part of society and of provocative playfulness on the part of youth, and yet it also often leads to deep, if often transitory commitment on the part of youth"

He further characterizes adolescence as a period of intense identity formation arising from ". . . the selective repudiation and neutral assimilation of childhood identifications and their absorption into a new configuration, which, in turn, is dependent on the process by which a society (often through subsocieties) identifies the young individual".*

Adolescence is then, a period of crisis, a turning point where what has happened before is of itself insufficient to provide that sense of continuity and sameness necessary for identity. The crisis of earlier years must be reworked and re-integrated to meet the imminent demands of society and adulthood.

Summary. This crisis of adolescence Erikson describes as a stage of identity vs. identity confusion. A full description of his concept of identity is, of course, beyond the scope and purpose of this treatment. Our concern is with highly specific and conscious outcomes which are observable in social interaction and which can be behaviorally described. Yet as the following discussion indicates, these outcomes do play a part in identity formation and they could serve as indicators of the resolution of the adolescent identity crisis of which Erikson speaks.

Possible Relationships Between the Selected Concepts and Erikson's Developmental Theory

As may be recalled, Erikson poses an identity crisis as the psychosocial aspect of the growing adolescent. He ascribes to development specific crises which require resolution at each stage of maturation. During adolescence, the elements of these crises must be integrated if identity formation is to be resolved. Each of these crises has

*Erikson (1968), pp. 156-159

specific contributions to make towards identity development. The following table, then, states each crisis with the specific contribution beneath.

I. Trust vs. mistrust.
   a. mutual recognition vs. autistic isolation.
II. Autonomy vs. Shame, doubt.
   a. will to be oneself vs. self-doubt
III. Initiative vs. Guilt
   a. anticipation of roles vs. role inhibition
IV. Industry vs. Inferiority
   a. task identification vs. sense of futility*

As an examination of the student adjunct materials will show, our treatment of a constructive sense of self figures significantly in each crisis, with perhaps greatest emphasis in crises I and II. Our treatment of commitment to learning is more difficultly inserted in part due to its greater specificity. But the difficulty is also due to the nature of commitment making itself. The making of a deep and lasting commitment is contingent on some success in resolving the identity crisis itself. In a sense, a commitment to learning could itself serve as a strong indicator of a constructive sense of self. While we have not structured that possible relationship into the protocols, it does suggest an expanded use which can be made of them. Even with all of these considerations, a commitment to learning can figure importantly in crises III and IV with their issues of anticipation of roles and task identifications.

*Erikson, (1968), pp. 91 & 180

Supplement 3

Guidelines for Advance Organizers for the Cognitive and Identity Areas

The learner outcomes represented in the Protocol Films are to an extent conceptually distinct. While such discreteness has its uses, a broader focus is necessary if we are to advance from the conceptual level to the attainment of a conceptual system. Such a conceptual system would have as its ultimate focus the full range of human learning behaviors. Obviously, such a system is not presently available. Yet it is our belief that even our initial development of Protocol materials would be remiss if it did not offer some approximation or suggestion as to how such a system might begin to be developed. Pursuant to this, we have grouped the learner outcomes under four conceptual designations. These four concepts in turn load in two areas or systems as the following outline illustrates.

I. System: Intellectual

Concepts: Analysis
Evaluation

II. System: Identity

Concepts: Commitment to Learning
Constructive Sense of Self.

In turn, the intellectual and identity systems are grouped within classificatory domains as illustrated in Table It can be seen that each system forms an integral part of each domain. The broad classes describe general adaptive systems which have arisen over the course of man's evolutionary history. Even though at this point it is not our intent to go into depth concerning this system it does illustrate the way in which the learner outcomes represented here relate to a possible conceptual system and how such a system can provide a reference from which future learner outcomes can be developed.

Analysis and Evaluation as learner outcomes ordered within the intellectual systems are then "cognitive tools: or skills with which an individual approaches his world. They play a part in determining how successful he adapts to it.

Constructive Sense of Self and a commitment to learning as learner outcomes ordered within the Identity System feature various personal growth components which comprise a dimenson of those internal regulatory mechanisms that lead to the survival and growth of the organism (the regulatory or vital domain.)

Table 9

Illustrative Developmental Outcomes Ordered According To The Adaptive Systems in Which They Load

IN THE REGULATION OR VITAL DOMAIN

The Physical System	The Emotional System	The Identity System
Energy	Feeling acuity	Acceptance of self
Physical well being	Freedom from emotions which cripple	Clarity in one's commitments and directions
Sensory acuity	Preponderance of emotions which literate	Clairty in one's relationship to the cosmos

IN THE INTERPERSONAL OR SOCIAL DOMAIN

The Sexual System	The Status System	The Friendship/Love System
Acceptance of sexuality and related body functions	Ability to display situationally appropriate aggressiveness	Sensitivity to the feelings/needs of others
Adoption of sex-linked roles and behavior	Viable orientation to authority	Considerateness for the feelings/ needs of others
Ability to experience sexual excitement and enjoy sexual intimacy	Ability do display situationally appropriate leadership	Trust of others

IN THE COGNITIVE OR COMPETENCE DOMAIN

The Psychomotor System	The Intellectual System	The Attitudinal System
Walking	Mastery of a subject area	Attitudes
Writing	Skill in problem solving	Values
Swimming	Ability to make and follow long-range plans	Beliefs

Supplement 4
Key to Films

LEARNER OUTCOME FILMS

ANALYSIS

Film: "Madison Avenue and the Twelve Year Old Mind"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	I Identification of Elements	
2. Yes	I Identification of Elements	
3. Yes	I Identification of Elements	Weak indicator
4. Yes	I Identification of Elements	
5. Yes	I Identification of Elements	
6. Yes	I Identification of Elements	
7. Yes	I Identification of Elements	
8. Yes	I Identification of Elements	
9. No		
10. Yes	I Identification of Elements	
11. No		Criticism not necessarily analysis
12. Yes	I Identification of Elements	
13. Yes	I Identification of Elements	

Film: "A Letter to the Editor"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	I Identification of Elements	Disagreement likely
2. No		
3. Yes	I Identification of Elements	
4. Yes	II Identification of Relationships	
5. Yes	II Identification of Relationships	
6. Yes	II Identification of Relationships	Assumption
7. Yes	II Identification of Relationships	
8. Yes	II Identification of Relationships	
9. Yes	I Identification of Elements	
10. No		
11. No		
12. Yes	II Identification of Relationships	
13. Yes	II Identification of Relationships	

Film: Two Poems

	Concept Illustrated?	Generic Indicator	Comments
1.	Yes	II Identification of Relationships	
2.	Yes	II Identification of Relationships	
3.	Yes	I Identification of Elements	
4.	No		Interpretation
5.	Yes	II Identification of Relationships	
6.	Yes	I Identification of Elements	
7.	Yes	II Identification of Relationships	
8.	Yes	I Identification of Elements	
9.	Yes	II Identification of Relationships	
10.	Yes	II Identification of Relationships	
11.	No		
12.	Yes	I Identification of Elements	
13.	Yes	II Identification of Relationships	

EVALUATION

Film: "Three Menus"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	External Criteria	
2. Yes	External Criteria	Analysis
3. No		
4. Yes	External Criteria	
5. Yes	External Criteria	Rick is analyzing
6. No		
7. Yes	External Criteria	
8. Yes	External Criteria	
9. Yes		(Weak)
10. Yes	External Criteria	
11. Yes		(Weak)
12. Yes	External Criteria	
13. Yes	External Criteria	

Film: The Petunia Project

Concept Illustrated?	Generic Indicator	Comments
1. Yes	External Criteria	Analysis
2. No		
3. No		
4. No		
5. Yes	External Criteria	
6. No		
7. Yes		
8. Yes	External Criteria	
9. No		
10. Yes		
11. Yes	External Criteria	
12. No		
13. No		

EVALUATION

Film: "Lips, Necks and Shoulders"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	External Evidence	
2. Yes	External Evidence	
3. Yes	External Evidence	
4. No	Analysis	
5. Yes	External Evidence	
6. Yes	External Evidence	
7. No	Interpretation	
8. Yes	Internal	
9. Yes	External Evidence	
10. Yes	External Evidence	
11. No	Analysis	
12. Yes	External Evidence	
13. No		

CONSTRUCTIVE SENSE OF SELF

Film: "Payin Your Dues"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	III. Extension of Self	
2. No (Inverse)	Inverse of III, Extension of Self	
3. No (Inverse)	Inverse of III, Extension of Self	
4. No (Inverse)	Inverse of I. Self-Acceptance	
5. No (Inverse)	Inverse of III, Extension of Self	
6. Yes	III. Extension of Self	
7. No (Inverse)	Inverse of III, Extension of Self	
8. No (Inverse)	Inverse of I, Self-Acceptance	
9. No (Inverse)	Inverse of I, Self-Acceptance	
10. Yes	III. Extension of Self	

Film: " I'm Finished for the Day"

Concept Illustrated?	Generic Indicator	Comments
1. Yes	I. Self-Acceptance	
2. Yes	I. Self-Acceptance	
3. Yes	I. Self-Acceptance	
4. Yes	I. Self-Acceptance	
5. Yes	III. Extension of Self	The student is demanding a form of respect from the teacher
6. Yes	III. Extension of Self	
7. Yes	III. Extension of Self	
8. Yes	I. Self-Acceptance	He resists being stereotyped.
9. Yes	II. Self-Development	
10. No	None	

Film: "I Had an Appointment"

Concept Illustrated?	Generic Indicator		Comments
1. No		None	
2. No		None	
3. Yes	I.	Self-Acceptance	
4. Yes	I.	Self-Acceptance	
5. Yes	I.	Self-Acceptance	
6. Yes	II.	Self-Development	
7. Yes	II.	Self-Development	
8. No (Inverse)		Inverse of II, Self-Development	
9. Yes	I.	Self-Acceptance	
10. Yes	I.	Self-Acceptance	

COMMITMENT TO LEARNING

Film: "Coke Break"

Concept: Commitment to Learning	Generic Indicator	Comments
1. No	No	
2. No (Inverse)	Inverse of I, Communication of worth of learning	
3. Yes	II, Learning as part of life style	
4. Yes	III, Persistance of commitment...	
5. Yes	III, Persistance of commitment	
6. Yes	I, Communication of the worth of learning	Here the commitment which has been verbalized so far is made credible by her actions.

Film: "I Guess So"

Committment to Learning	Generic Indicator	Comments
1. No (Inverse)	Inverse of I, communication of worth of learning	
2. No (Inverse)	Inverse of I, communication of worth of learning	
3. No (Inverse)	Inverse of II, commitment as part of life style	
4. No	none	
5. No (Inverse)	Inverse of II, commitment as part of life style	
6. No (Inverse)	Inverse of II, commitment as part of a life style	
7. No (Inverse)	Inverse of II, Commitment as part of a life style.	
8. No (Inverse)	Inverse of III, persistance of commitment	Fear of her friends' opinions seem to be one of the blocks to making a commitment. This though a low level commitment, indicates that the student will try to make some systematic approach to her problem
9. Yes	II, Commitment as part of a life style	

Film: "I'm Too Busy--and I've Had a Cold"

Commitment to Learning	Generic Indicator	Comments
1. No (Inverse)	Inverse of I, Communication	
2. No (Inverse)	Inverse of III, Persistance of commitment	She may have confronted her father, but what else has she done?
3. No (Inverse)	Inverse,of III persistence of commitment	She avoids telling her teacher the real problem
4. No (Inverse)	Inverse of II, Commitment as part of a life style	
5. Yes	III, Persistance of commitment	Although this is perhaps a weak example, the student seems willing to do something about the difficulties of her problems.
6. No (Inverse)	Inverse of III, Persistence of commitment	
7. No (Inverse)	Inverse of III Persistance of Committment	
8. Yes	II, Commitment as Part of a life style	Her friends offer methods which may help solve the problems. Here it is they who demonstrate a commitment
9. No (Inverse)	Inverse of III, Persistance of commitment	
10. Yes	III, Persistance of commitment	Although they have failed to help her this time, they are yet willing to try again.

ASSESSMENT FILMS

Film: "When I Interviewed Him, he said- - -"

	Outcome	Generic Indicator	Comments
1.	Analysis	I Identification of Elements	
2.	Analysis	I Identification of Elements	
3.	Evaluation	Internal Criteria	
4.	Constructive sense of self commitment	I Self-acceptance	
5.	Constructive sense of self commitment	I Self-acceptance	
6.	Analysis	I Identification of Elements	
7.	Constructive sense of self commitment	I Self-acceptance	Borders on self-development but the emphasis is on self acceptance and against threats to personal worth
8.	Constructive sense of self commitment	I Self-acceptance	Resistance against stereotyping - student makes a judgment and supports it (hedging)
9.	Evaluation	Internal evidence	
10.	Commitment to Learning	III, Persistance despite ambuguities & ambivalences	
11.		III, Inverse of persistence despite ambiguity	Negative instance
12.	Commitment to Learning	III, Persistance despite ambiguities & ambivalences	
13.	Commitment to Learning	III, Persistance despite ambiguities & ambivalences	

Film: "No Body Contact"

Outcome	Generic Indicator	Comments
1. Commitment	III, Persistance despite ambiguities and ambivalences	
2. Analysis	II, Relationships	Possible comprehension level
3. Constructive sense of self	II, Self-development	
4. Evaluation		Not readily apparent
5. Analysis	II, Relationships	Tentative Key - difficult to tell whether comprehension or analysis
6. Analysis	II, Relationships among Elements	
7. Analysis		
8. Constructive sense of self	II, Self-development	
9. Analysis	II Relationships among Elements	
10. Analysis	II, Relationships among Elements	
11. Inverse of constructive sense of self	Inverse of Self-development	Immaturity & parental influence prevents free self-development
12. Commitment	II, Commitment as a part of life style	
13. Constructive sense of self	I, Self-acceptance	Student is secure enougn to assume personal responsibilities

Supplement 5

Outcomes and Indicators of Those Outcomes

Our primary goal in developing the protocol materials on learner outcomes is to have the trainee recognize when classes of learner outcomes are being achieved in the on-going learning environment (whether that be the classroom, the home, or the community.) It might be expected that a few trainees could recognize a learner outcome only by being familiar with its definition. Possibly, these learners would use a variety of cues, some non-verbal, that would enable them to recognize the outcome when it occurred in the classroom. For these few trainees, the indicators of the learner outcome are probably known but unverbalized. However, for most trainees, recognition of a learner outcome would depend on their being familiar with the generic indicators of that outcome (those behaviors or situations that could be taken as evidence that an outcome has occurred). Finally, it would be expected that some trainees would require even more guidance in the form of specific indicators for each of the generic indicators.

Even though the stated goal is in terms of the recognition of the occurrance of learner outcomes, the instructor may choose to emphasize the learning of indicators as well as the recognition of outcomes.

Consider this example. If an instructor wishes his trainees only to recognize the occurrance of an outcome, he would test the trainees performance by asking the question, "Did the outcome occur?" when the trainee is confronted with a learning situation, either live or filmed. On the other hand, if an instructor wishes his trainees to be able to "tag" pupil behaviors that illustrate indicators, then he would test the trainees ability to do this by asking the question, "Which indicator is represented?" In the latter case, the instructor is making quite certain that trainees "know" the indicators. In the former case, the instructor actually assumes the "knowledge" of indicators and is concerned only with the trainees ability to detect whether the outcome has occurred.

Since the choice of which tack to take (one or the other, or both), resides with the instructor, two types of exercise sheets have been provided.

Appendix B

Faculty Trial Evaluation
Guide

PROTOCOL MATERIALS FOR

TEACHER EDUCATION:

LEARNER OUTCOMES

Field Trial Evaluation Guide

March 1971

Teaching Research
Oregon State System of Higher Education
Monmouth, Oregon 97361

Summary of the Evaluation Plan

Product evaluation will be used to relate outcome information to objectives during the formative stages of the project and at the conclusion of the project. To accomplish this end, three phases of evaluation are planned for the protocol project:

1) Tryout and revision

2) Preliminary field-trial

3) Operational field-trial

These three phases are described below.

Tryout and revision. In this phase, individual protocol films, or clusters of films, will be presented to one learner at a time. At his side will be a developer who will note each problem and the way it is handled as it happens. Recordings may be made to facilitate revisions. Once revisions are made, the film with adjunct instructions or materials will again be tried out. The primary purpose of the tryout will be to ascertain if the indicators are discernible and to determine whether the adjunct materials and guides are suitable.

Preliminary Field-Trial. The purpose of this preliminary field-trial is to gather information locally that will give the project staff an accurate picture of how the protocol materials are used in an operational situation. It is expected that by this time, few revisions to the films themselves will be necessary. However, the guides for use and the adjunct instructional materials that accompany the protocol films may require revision on the basis of this preliminary field-trial. This evaluation calls for an exchange of materials between the two institutions who are developing them: Oregon College of Education (who are developing "cognitive" films) and John Adams High School (who are developing "identity" films). This will be done to compare the effect of the materials in terms of learner outcomes, use patterns, etc. Although the primary focus is on the exchange of the materials, it is expected that all materials will be used at both institutions. That is, the OCE materials as well as the JAHS materials will be used at Oregon College of Education and vice versa. Use of the field-trial evaluation instruments described elsewhere will be made during this field-trial. Due to time constraints, it is not expected that there will be time for revisions to the adjunct materials or films before the operational field-trial. However, revision will be made as quickly as possible and revised materials will be forwarded to the national field-trial institutions.

National Operational Field-Trial. This field-trial, which takes place during the spring quarter of the academic year, provides an opportunity to gather information from widely differing institutions concerning the use and effectiveness of the protocol materials. Five institutions have been

selected for the field-trial:

Institution	Description	Contact
New York University	(inner city; linkage with TTT)	Margot Ely
Florida A & M University	(predominately black school)	Gertrude Simmons
Illinois State University	(mid-west)	Arnold Slan
University of Hawaii	(culturally different)	Lillian Lum
San Diego State College	(west coast--strong teacher education program)	Sigurd Strautland

The field-trial institution will commit themselves to: (a) using the materials as recommended; as well as, (b) using the materials as desired. This necessitates having at least one class or group of students in the institution go through the experiences as specified. Other classes or groups of students would use the materials as specified by the instructor and/or students. That is, complete freedom would be given this instructor to delete films, change procedures, delete the use of the exercise sheets, etc. Thus, the project staff will gain a measure of:

(a) the effectiveness of the system with respect to its recommended use;

(b) the effectiveness of the system when procedural changes are made;

(c) the use pattern of individual films or clusters of films representing a class of learner outcome when their use is optional.

A faculty Implementation Analysis allows a thorough documentation of use so statements relating use with outcome may be made. In addition, a site visit to each institution will be made at the time the materials are being used to document their use. Interviews will be made with both faculty and students.

A final note. A learner "understands" a concept when he

(a) generalizes across instances of the class;

(b) distinguishes between classes of concepts.

Our evaluation plan calls for this measurment by the use of the final criterion tests, as well as the evaluation-practice films. In the final criterion tests, we simply ask the trainee to say if a behavior represents or does not represent the class. In the evaluation-practice films, we ask the trainee to say which of four different outcomes are represented.

Evaluation Instrument Inventory

The accompanying materials comprise a complete sample set of the special evaluative instruments to be used in conjunction with the field trial of the protocol materials for Teacher Education. Some of the data may be of use in your own local context. More important, the data will be of use to us in our effort to improve the instructional system you have received.

It must be emphasized that the materials you have received are prototypes. They have been tried out with limited numbers of students in closely supervised sessions and have undergone several revisions. Yet there may be flaws, and they must be detected. The purpose of the field-trial is to assess the value of the materials in actual conditions of use, and to provide information to remedy any flaws that are found. It is our conviction that these materials will be of significant value to your institution in their present form. By your willingness to participate in the field-trial, you will provide us with invaluable data that may be used to further improve these materials.

Be presenting the evaluation plan in the present form, we hope to make the field-trial data collection as convenient as possible. This booklet provides you with an inventory of all of the instruments, along with suggestions for their administration.

We would like to emphasize the importance to us of obtaining complete identifying information along with each evaluation form. Your care in urging all respondents to fill in all of the identification categories will greatly facilitate our task of data analysis.

Some of the instruments have been adapted from previously designed evaluation forms. In particular, the Student Analysis Form and the Instructional System Form were adapted from Greenhill, L.P. (The Evaluation of Instructional Films by a Trained Panel Using a Film Analysis Form, Technical Report SPECDEVCEN 269-7-57, Pennsylvania State University, University Park, Pennsylvania, Sept., 1955). Other portions of the Instructional System Analsyis were adapted from Edgerton, H.A., et al (The Development of an Evaluation Procedure for Training Aids and Devices, Technical Report SDC 383-2-1 Richardson, Bellows, Henry and Co., Inc., June, 1950). Versions of all of the instruments have been used previously in conjunction with a field trial of instructional simulation materials.

Student Analysis Form

This evaluative instrument assesses the technical quality and appropriateness of the materials. It is similar to the Instructional System Analysis, but the items have been reworded to apply to students. The instrument should be administered to <u>all</u> students after completion of the use of the materials. Students may write either their name or an identification number on the form.

Protocol Materials for
Teacher Education

Teaching Research
Oregon State System of
Higher Education
Monmouth, Oregon

Field-Trial Evaluation

STUDENT ANALYSIS FORM

Name: _____ Date: _____

Class: _____

Institution: _____

Instructions

This form has been designed to help you to be objective in judging the instructional value of the protocol materials you have been using. Please read each item carefully and be as objective as possible in making your judgment.

The six numbers following each question represent a scale or continuum. The extremes of each scale have been identified to aid you in making this choice. Circle the number which represents your best judgment of the degree to which the film satisfied each criterion identified in the question.

PLEASE DO NOT OMIT ANY ITEMS -- RATE THE SYSTEM ON EACH CHARACTERISTIC. NOTE THAT IN THE QUESTIONS, THE PROTOCOL MATERIALS ARE REFERRED TO AS AN "INSTRUCTIONAL SYSTEM".

1. Were the objectives of the instructional system clear to you?

Ambiguous					Clear
1	2	3	4	5	6

2. Did the instructional system attract and hold your interest?

Dull and boring					Very interesting
1	2	3	4	5	6

3. Did the instructional system build on your previous knowledge, skills, or experience?

No relation to and/or use of previous knowledge and training					System content and previous experience very effectively related
1	2	3	4	5	6

4. Was the subject matter (i.e., learning outcome) presented in this instructional system appropriate for your present level of training?

Not appropriate — Very appropriate

1 2 3 4 5 6

5. Did the content relate directly to the main objectives of the instructional system as stated by the instructor?

Unrelated — Clearly related

1 2 3 4 5 6

6. Was the content presented in a well organized, systematic pattern?

Confused and disorganized — Very well organized

1 2 3 4 5 6

7. Were the important ideas clearly emphasized?

Very vague — Stand out clearly

1 2 3 4 5 6

8. Did the instructional system attempt to present too much material to be learned at one time?

The system tried to cover too many points — The system presented a learnable amount of information

1 2 3 4 5 6

9. Were new facts, ideas, terminology or procedures introduced at a <u>rate</u> which permitted you to learn them?

Poor rate of development: (Check one)
- Too fast ☐
- Too slow ☐

Effective rate of development neither too fast nor too slow

1 2 3 4 5 6

10. Did the instructional system provide for adequate repetition of the important content? (e.g., repetition with variation, exact repetition, summaries, outlines, etc.)

Poor use of repetition: (Check one)
- Repetition was never used ☐
- Repetition was used excessively ☐

Repetition was used effectively where appropriate

1 2 3 4 5 6

11. Were the methods of presentation (motion picture, worksheets, etc.) suitable to the subject matter?

Inappropriate — Appropriate

1 2 3 4 5 6

12. Was the difficulty of the tasks asked of you appropriate considering your age, educational level, intelligence, etc.?

Very inappropriate: (Check one) — Very appropriate: neither too difficult nor too easy

- ☐ Too difficult
- ☐ Too easy

1 2 3 4 5 6

13. Were the visual details of the information or demonstration clearly presented? (This refers to camera angles, lighting, sharpness, exposure, use of closeups, and other technical considerations.)

Presentation was obscure or confusing — Presentation was very clear

1 2 3 4 5 6

14. Was the sound track clearly audible?

Sound inaudible — Sound clearly audible

1 2 3 4 5 6

15. Was the verbal difficulty of the materials appropriate considering your educational level, and previous experience?

Very inappropriate: (Check one) — Very appropriate: neither too difficult nor too easy

- ☐ Too difficult
- ☐ Too easy

1 2 3 4 5 6

16. Were the student worksheets adequate and easily used?

Inadequately — Adequately

1 2 3 4 5 6

17. Was the information presented in the student worksheets well integrated with that presented in the motion pictures?

No integration — Closely integrated

1 2 3 4 5 6

18. Other comments (please use the back of this sheet).

Instructional System Analysis

This form assesses the technical quality and accuracy of content. This form should be completed by any individual <u>other than a student</u> who comes into contact with the materials. This individual may be a subject matter expert not directly related to the field-trial, an instructor or potential user of the materials, or an expert in instructional systems development.

Protocol Materials for
Teacher Education

Teaching Research
Oregon State System
of Higher Education
Monmouth, Oregon

Field-Trial Evaluation

INSTRUCTIONAL SYSTEM ANALYSIS
(To be completed by Instructors, Instructional Systems Experts,
and Subject Matter Experts)

Evaluator: _____

Institution: _____

Date: _____

In what capacity do you believe you are best qualified to make judgments about this instructional system? Place a check beside one of the following alternatives. If you are qualified in more than one respect, number choices to indicate the relative order of your qualifications.

_____ As a subject matter expert.

_____ As an expert in instructional systems development.

_____ As an instructor or potential user of the system.

INSTRUCTIONS

This form has been designed to help you to be objective in judging the instructional value of the system you have been considering. Please read each item carefully and be as objective as possible in making your judgment. The six numbers following each question represent a scale or continuum. The extremes of each scale have been identified to aid you in making this choice. Circle the number which represents your best judgment of the degree to which the system satisfies each criterion.

PLEASE DO NOT OMIT ANY ITEMS -- RATE THE SYSTEM ON EACH CHARACTERISTIC

Note: The first 17 items are classified as being of primary or secondary importance. If the system is rated low on any item of primary importance, the system may be rejected or radically changed; if rated low on an item of secondary importance, it may require a less extreme modification.

1. Are the objectives of the instructional system clear?
PRIMARY ITEM

Ambiguous					Clear
1	2	3	4	5	6

2. Does the instructional system attract and hold the interest of the target audience?

PRIMARY ITEM

Dull and boring					Very interesting
1	2	3	4	5	6

3. Does the instructional system build on previous knowledge, skills, or experience of the target audience?

SECONDARY ITEM

No relation to and use of previous knowledge and training					Integrates system content and previous experience very effectively
1	2	3	4	5	6

4. Is the subject matter (i.e., learning outcome) presented in this instructional system appropriate for the course of training of the target audience?

PRIMARY ITEM

Not appropriate					Appropriate
1	2	3	4	5	6

5. Does the content relate directly to the main objectives of the instructional system?

SECONDARY ITEM

Unrelated					Clearly related
1	2	3	4	5	6

6. Is the content presented in a well organized, systematic pattern?

PRIMARY ITEM

Confused and disorganized					Very well organized
1	2	3	4	5	6

7. Are the important ideas clearly emphasized?

PRIMARY ITEM

Very vague					Stand out clearly
1	2	3	4	5	6

8. Does the instructional system attempt to present too much material for the intended audience to learn?

SECONDARY ITEM

System tries to cover too many points					System presents a learnable amount of information
1	2	3	4	5	6

9. Are new facts, ideas, terminology or procedures introduced at a rate which will permit learning by the target audience?

SECONDARY ITEM

Poor rate of development: (Check one)
- Too fast ☐
- Too slow ☐

Effective rate of development neither too fast nor too slow

1 2 3 4 5 6

10. Does the instructional system provide for adequate repetition of the important content? (e.g., repetition with variation, exact repetition, summaries, outlines, etc.)

PRIMARY ITEM

Repetition poorly used: (Check one)
- Repetition is never used ☐
- Repetition is used excessively ☐

Repetition is used effectively where appropriate

1 2 3 4 5 6

11. Were the methods of presentation (motion pictures, worksheets, etc.) suitable to the subject matter?

SECONDARY ITEM

Inappropriate — Appropriate

1 2 3 4 5 6

12. Is the difficulty level of the tasks required of the learner appropriate considering the characteristics of the target audience? (e.g., age, education level, intelligence, etc.)

SECONDARY ITEM

Very inappropriate: (Check one)
- Too difficult ☐
- Too easy ☐

Very appropriate: neither too difficult nor too easy

1 2 3 4 5 6

13. Are the visual details of the information or demonstration clearly presented? (This refers to camera angles, lighting, sharpness, exposure, use of closeups, and other technical considerations.)

PRIMARY ITEM

Presentation is obscure or confusing — Presentation is very clear

1 2 3 4 5 6

14. Is the sound track clearly audible?

PRIMARY ITEM

Sound inaudible — Sound clearly audible

1 2 3 4 5 6

15. Is the verbal difficulty of the materials appropriate to the age, educational level, and previous experience of the target audience?

SECONDARY ITEM

Very inappropriate:	(Check one)	Very appropriate:
Too difficult	☐	neither too difficult
Too easy	☐	or too easy

1 2 3 4 5 6

16. Are the supplementary materials adequate and easily used?

PRIMARY ITEM

Inadequate Adequate

1 2 3 4 5 6

17. Is the information presented in the worksheets and other supplementary materials well integrated with that presented in the motion pictures?

SECONDARY ITEM

No integration Closely integrated

1 2 3 4 5 6

18. Below are seven statements labeled a. though g. Give your overall estimate of the instructional value of the Protocol materials (i.e., the films, the worksheets, the user's guide, etc.) by checking <u>one</u> (and only one) of the following statements.

_____ a. Students would be handicapped by training with the materials because of bad information or antagonistic attitudes acquired through their use.

_____ b. The materials will not make any difference. Training on the system contributes nothing new to the progress of students in training.

_____ c. The protocol materials are not really needed. They are no more effective than present practices.

_____ d. These materials will result in satisfactory trainee achievement, but there are other materials equally or more effective.

_____ e. The trainee can attain the desired behaviors in other ways, but all in all these materials will achieve them most effectively.

_____ f. The materials are very efficient in the use of time, facilities, and personnel. They will provide the desired training.

_____ g. It is impossible to acquire the desired proficiency (as expressed in the User's Guide) except by the use of these materials.

Briefly comment on the following items:

19. Does teacher education really need protocol materials such as these? List the cogent arguments for and against the use of these materials on the basis of your personal experience.

20. Suppose that you could purchase these materials in suitable format and quantity to use in your institution. How much would you pay for a complete set to own? (Not how much could you pay.)

Up to $25 _____

Up to $50 _____

Up to $100 _____

Up to $200 _____

Up to $300 _____

Up to $400 _____

Up to $500 _____

More than $500 _____

Circle the number which represents your best judgment of the degree to which the system satisfies each criterion.

21. Is the information technically accurate?

Contains many errors					Contains no errors
1	2	3	4	5	6

22. Is the subject matter of the instructional system up-to-date?

Entirely out-of-date — Entirely up-to-date

1 2 3 4 5 6

23. Is it highly probable that the information or procedures presented in the instructional system will be confirmed by subsequent experience?

No confirmation is possible — Definite confirmation is likely

1 2 3 4 5 6

24. Is it highly probable that the target audience will be able to use or apply the information or procedures presented by the instructional system?

None of the content is likely to be useful — All of the content is likely to be useful

1 2 3 4 5 6

25. Could the subject matter be treated more effectively through some other medium? (e.g., lecture, demonstration, textbook, television, observation).

The instructional system is much less effective than other means of presenting the subject matter — The instructional system is much more effective than other means of presenting the subject matter

1 2 3 4 5 6

26. Could the subject matter be taught as effectively but more feasibly by some other means?

The instructional system is the least feasible means of presenting the subject matter — The instructional system is the most feasible means of presenting the subject matter

1 2 3 4 5 6

27. Other comments: (attach additional sheets if necessary).

Student Attitude Questionnaire

This Thurstone-type attitude questionnaire was developed to assess students' attitudes toward the protocol materials. It takes but a few minutes to complete and should be given to all students after completion of the use of the materials. Students may write either their name or an identification number on the form.

Protocol Materials for
Teacher Education

Field-Trial Evaluation

Teaching Research
Oregon State System of
Higher Education
Monmouth, Oregon

STUDENT ATTITUDE
QUESTIONNAIRE

Name: _____ Date: _____

Class: _____

Institution: _____

Instructions

This institution is involved in the field-trial of some Protocol Materials for Teacher Education. One aspect of the overall field-trial concerns students' reactions to the materials.

This questionnaire consists of 30 statements of attitude toward the program. Read each statement. Then go back and circle the numbers of the 5 statements which most represent your attitude. Please limit yourself to agreeing with no more than 5 statements. If you wish, you may agree with less than 5 statements.

1. I would avoid having anything to do with protocols if I could.
2. These kind of materials are hokey.
3. They sound like some egg head's ideas.
4. We don't need these kind of materials.
5. Protocols are a waste of time.
6. Protocol films won't teach me anything I don't already know.
7. Protocol materials deal with impractical situations.
8. I don't think protocol films have much promise.
9. Protocol materials will not make the teaching process more understandable.
10. Protocols haven't much to do with what I intend to do.
11. Protocol films have nothing to do with course work outside of education classes.

12. I doubt that I would, on my own volition, use protocol films.

13. Protocol materials are confusing.

14. Protocol films won't help you deal with the big discipline problems.

15. Protocol materials are difficult to use.

16. Protocol films are blessed with the halo effect.

17. Don't we already have protocol materials?

18. Protocols are another way of cutting the pie.

19. The idea of protocol materials turns me on.

20. The idea sounds okay but why do you call the films protocol?

21. I have heard that protocol materials will be used more in the future.

22. Use of protocols helps develop confidence.

23. Protocol films will help us understand kids.

24. Protocol films help me identify teaching problems.

25. Viewing protocol films should help us relate practice to theory.

26. Protocol films are valuable aids to education.

27. Protocols are part of the tools we need for teacher training.

28. Films of real situations mean more than a bunch of theories in a textbook.

29. I should be better prepared to deal with the kids if I could study real films of real situations.

30. If protocol films will help us draw kids out of their shells, I'm for it.

Faculty Implementation Analysis

This analysis form helps the field-trial representatives document their institution's use of the materials. We are not concerned about each field-trial center using the materials in exactly the same manner as we are to discover how they are implemented in various conditions, and the problems that are encountered in their use under these situations. We look to your additional comments as a very important source of information upon which to base revisions in the system. This form should be completed by all instructors who use the materials. An interview with the instructors will also be conducted to clarify responses in the questionnaire.

Protocol Materials for
Teacher Education

Teaching Research
Oregon State System
of Higher Education
Monmouth, Oregon

Field-Trial Evaluation

FACULTY IMPLEMENTATION ANALYSIS
(To be completed by each instructor using the Protocol Materials)

Instructor: _____

Institution: _____

Course Titles(s): _____

Type of course term (check one): Quarter ☐ ; Semester ☐

Course description (check one): Preservice ☐ ; Inservice ☐

Date: _____

Please check the appropriate box:

Selective use of protocol films was made ☐ Begin With Section I

All protocol films were used as recommended ☐ Begin with Section II

SECTION I. Protocol Films Used

Please check the appropriate boxes

	Frequency of Use		
	1	2	3 or More
Analysis			
1. "Madison Avenue and the Twelve Year Old Mind"	☐	☐	☐
2. "A Letter to the Editor"	☐	☐	☐
3. "Two Poems"	☐	☐	☐
Evaluation			
1. "Three Menus"	☐	☐	☐
2. "The Petunia Project"	☐	☐	☐
3. "Lips, Necks, and Shoulders"	☐	☐	☐
Constructive Sense of Self			
1. "I'm Finished for the Day"	☐	☐	☐
2. "I Had An Appointment"	☐	☐	☐
3. "Payin' Your Dues"	☐	☐	☐
Commitment to Learning			
1. "Coke Break"	☐	☐	☐
2. "I Guess So..."	☐	☐	☐
3. "I'm Too Busy--and I've Had a Cold"	☐	☐	☐
Evaluation-Practice Films			
1. "When I Interviewed Him, He Said..."	☐	☐	☐
2. "No Body Contact"	☐	☐	☐

SECTION II. Familiarization with Materials

1. Describe the manner in which you familiarized yourself with the nature and the use of the protocol materials, and estimate the amount of time devoted to this activity.

Time spent in this activity
_____ hours

2. Do the protocol materials allow the instructor to quickly familiarize himself with their nature and use or are problems encountered?

Satisfactory ☐ OK ☐ Problems encountered ☐

If problems were encountered, please explain what they were and how they could be overcome.

USE THE BACK SIDE OF EACH SHEET FOR CONTINUATION OF COMMENTS

3. Did you preview before using the protocol materials . . .

	Yes	No
Some of the films?	☐	☐
All of the films?	☐	☐
Some of the student worksheets?	☐	☐
All of the student worksheets?	☐	☐
User's Guide?	☐	☐

On the basis of your experience, would you recommend previewing:

	Yes	No
All films	☐	☐
All films and student worksheets	☐	☐
Some of the films, and all of the worksheets	☐	☐
All worksheets	☐	☐
A few of the films	☐	☐
A few of the worksheets	☐	☐
No films	☐	☐
No worksheets	☐	☐

SECTION III. Availability of Materials for Instructor's Use

1. Describe the arrangement by which the materials were made accessible to you, emphasizing the personnel responsible for the storage and releasing of materials, etc.

2. Was this arrangement: Satisfactory ☐ Not Satisfactory ☐
Why? (Please check one.)

SECTION IV. Purposes for Using the Protocol Materials

1. For what primary purpose(s) did you use the protocol materials? That is, what need(s) and whose needs were you addressing by using the materials?

2. Did the materials meet those needs: Satisfactorily ☐

Unsatisfactorily ☐ (Please check one.) Why?

SECTION V. Products

1. Did you prepare any talks, papers or presentations in relation to the use of the protocol materials? Yes __ No __ If yes, please list. (If a printed document is available, please enclose a copy.)

SECTION VI. Logistics of Use

1. Approximately how many students were involved in the field trial of the Protocol Materials?

Number

2. Briefly describe how the Protocol Materials were used. Mention in the space below:

   (a) Location(s) of instruction (e.g., "lecture hall")

   (b) Characteristics of learning space (e.g., note-taking, lights available, no outside windows, fixed seating, etc.)

   (c) "Fit" with on-going instructional programs (e.g., "...used in conjunction with unit on emotional maturity")

   (d) Information on group composition (e.g., "...showed films to large group; then broke students into small group for discussion...")

   (e) Approximate number of class sessions devoted to Protocol Materials, and approximate average length of each session. (e.g., "8 sessions of about 1/2 hour duration")

Number of Sessions	Average Length of Each Session
_____	_____

   (f) Outside assignments (e.g., ...study of worksheets...).

Please mention any other pertinent details that would help us to determine the most effective ways in which the Protocol Materials can be used.

3. Did any students engage in the practicum experience?
Yes ☐ No ☐ Approximate number of students _____
If yes, what was the student's response to the practicum experience?

4. In conjunction with the Protocol Materials, did you introduct any supplementary student activities that were not a part of the recommended procedure? Yes ☐ No ☐ If yes, please describe the activities.

SECTION VII. Equipment

1. List the make of motion picture projector used in presenting the Protocol Materials. With this machine, was sound reproduction:

Satisfactory ☐ Unsatisfactory ☐ Average ☐

SECTION VIII. General Reactions

1. Mention any major conceptual flaws or omissions that you or your students have observed in the Protocol Materials. Please identify the segments in which they occurred, e.g., in the films, in the introductory materials, in the student worksheets, in the preliminary tests, etc.

2. Mention any needed improvements in the materials that you have not had the opportunity to mention elsewhere. Be as specific as possible. Be sure to consider the films, the student worksheets, the User's Guide, etc.

3. Mention any improvements in the dialogue, situations, and/or people portrayed in the films that you would like to recommend.

4. Additional comments:

Appendix C

Field Trial Site Visit
Interviewer Guide

The Development of Protocol Materials for Teacher Education Learner Outcomes

Field Trial Site Visit Interviewer Guide

April, 1971
Teaching Research
Oregon State System of Higher Education
Monmouth, Oregon 97361

Two interview guides have been provided for use in evaluating the Protocol materials at the field-trial site. One interview guide is for faculty while the other interview guide is for students. The guides are designed to be used in conjunction with a cassette tape recorder and no written notes are anticipated. All information that appears on the guide is to be tape recorded.

A brief examination of the guide will reveal that the first page contains information that will identify the respondent and the interviewer. This information is to be recorded at the beginning of the interview. Following the opening identifying remarks are three sections. Section I deals with planning for the use of Protocol materials. Section II deals with the use of the materials. For faculty, a third section is included dealing with the evaluation of the Protocol materials. At the beginning of each section are remarks that should be read or related to the respondent, followed by a number of questions. These questions should be read verbatim to the respondent, allowing time for his answer to be recorded. If there seem to arise other questions from his response, do not hesitate to pursue these questions in order to provide us with meaningful information. If there are any confusing points in the respondent's answers, quiz him to clarify these points. The interview guide is meant to be used only as a skeleton for the questions to be asked during your visit, and is not meant to be binding or to overly structure the interview in such a way that meaningful information is not obtained. On the other hand, we do ask that every question be asked and that the respondent be given an opportunity to answer each question. It is not mandatory that the question be answered, however, if the respondent does not feel capable of answering the question or somehow indicates that he does not wish to answer the question.

Who should be interviewed?

Every instructor that uses the materials should be interviewed if at all possible. In addition, a minimum of three students should be interviewed from the institution. If at all possible, these students should be selected randomly, rather than volunteering for the interview.

Some important notes.

It is expected that the interview will last longer than one-half hour. Therefore, it is mandatory that you check your recorder to make sure that you are recording and that the tape has not reached the end of the cassette. With tape recorders that have no auto-sensor provided, this is especially crucial. The expense of having an interviewer go to the field-trial site is not feasilble unless all the information is returned. Before proceeding with an interview, it would be well to go back and check to make sure that the respondent's voice is being picked up satisfactorily. If this is done, please remember to push the record button again. It is suggested that immediately after the interview, you check the tape to ascertain that the interview was recorded before excusing the respondent.

Immediately after returning from your trip, the tapes should be given to Irene in the West Trailer for transcribing. You will be responsible for editing the rough drafts of the typescript of the interview once it is typed. Once the rough draft is edited, please return it to Paul Twelker for final review before final typing.

PROTOCOL MATERIALS FOR TEACHER EDUCATION
FACULTY INTERVIEW GUIDE

Teaching Research, Oregon State System of Higher Education, Monmouth, Oregon 97361

Respondent's Name: _____

Position: _____

Home Phone: ( ) _____ Business Phone: ( ) _____

Institution: _____

Address: _____

Interviewer: _____

Date of Interview: _____

Time Interview Began: _____

Time Interview Ended: _____

SECTION I. PLANNING FOR THE USE OF PROTOCOL MATERIALS

Planning for using Protocol materials involves a wide range of activities. We would like to explore with you some of these activities by having you consider these questions.

1. What were the difficulties you encountered in planning to use the materials?

2. How could these difficulties be overcome?

3. Did you find evidence that other staff were aware of and committed to the use of Protocol materials?

Now that the Protocol materials are in use, you may be able to make some judgments about the planning phase which could not have been made at the time.

4. How would you rate <u>your</u> satisfaction with the overall effectiveness of the planning?

UNSATISFIED				SATISFIED
0	1	2	3	4

4.1 Please explain your reasons for the rating you assigned.

5. What specific part of the planning, in your opinion, seemed to be particularly well done?

5.1 Why do you think of it as well done?

6. What specific part of the planning, in your opinion, seemed to be done poorly or ineffectively?

6.1 Why?

7. Please try to recall an incident which occurred during the project which appeared especially critical to you in terms of indicating that the project planning (or one activity thereof) had been particularly well done.

7.1 When did the incident occur?

7.2 Where did the incident occur?

7.3 Who was involved in the incident?

7.4 What exactly happened?

7.5 What was the outcome? What action was taken, if any?

8. Now, please try to recall an incident which occurred during the project that appeared especially critical to you in terms of indicating that the project planning (or one activity thereof) had not been effectively done?

8.1 When did the incident occur?

8.2 Where did the incident occur?

8.3 Who was involved in the incident?

8.4 What exactly happened?

8.5 What was the outcome? What action was taken, if any?

9. From your viewpoint, is there any help you think the User's Guide could offer to alleviate any problems you had in planning to use the Protocol materials?

SECTION II. USING THE PROTOCOL MATERIALS

The use of the materials may take many forms. You have an opportunity to tell us how they were used in Section VI of the Faculty Implementation Analysis. Now we would like to explore some things that relate to that report.

10. First of all, please briefly describe how the materials were used.

11. How would you rate your satisfaction with the overall effectiveness of your use of the materials?

UNSATISFIED SATISFIED

0 1 2 3 4

11.1 Why did you assign this rating to your use of the materials? What was it that led you to make this rating?

12. Please try to describe an incident in which you were involved that seemed to indicate that the overall activity had been dealt with effectively?

12.1 When did the incident occur?

12.2 Where did the incident occur?

12.3 Who was involved in the incident?

12.4 What was the outcome?

13. Now, can you think of an incident in which you were involved that seemed to indicate that the overall activity had not been dealt with satisfactorily?

13.1 When did the incident occur?

13.2 Where did the incident occur?

13.3 Who was involved in the incident?

13.4 What was the outcome?

Up to now, we have been talking about the overall use of the materials. Now, let's focus on particular aspects.

14. Which of the four sets of Protocol materials (analysis, evaluation, constructive sense of self, commitment to learning) seemed to you to be the most effective in meeting the goals set forth for Protocol materials?

14.1 Why do you feel that set was most effective?

14.2 Can you describe an incident related to the use of that set that indicated to you that it was particularly effective? Again, answer the questions, who, what, when, where, etc.

15. Which of the four sets were least effective in meeting the goals set forth for Protocol materials?

15.1 Why do you feel that set was least effective?

15.2 Can you describe an incident related to the use of that set that indicated to you that it was particularly ineffective? Again, answer the questions, who, what, when, where, etc.

16. Which two or three individual learner outcome films did you think were most effective?

16.1 Why do you feel that they were most effective?

16.2 Can you describe an incident related to the use of those films that indicated to you that they were particularly effective?

17. Which two or three individual learner outcome films did you think were the most ineffective?

17.1 Why do you feel that they were ineffective?

17.2 Can you describe an incident related to the use of those films that indicated to you that they were ineffective?

18. What are your impresssions of the User's Guide?

UNSATISFACTORY SATISFACTORY

0 1 2 3 4

18.1 Why did you assign this rating?

19. What were the strong points in the way the User's Guide presented its materials?

20. What were the weak points in the User's Guide?

21. What are your overall impressions of the Protocol system, i.e., the providing of three films, the testing of concepts, etc.?

UNSATISFACTORY SATISFACTORY

0 1 2 3 4

21.1 Why did you assign this rating?

22. What are the strong points of the system?

23. What are the weak points in the system?

24. What can be done to improve the system?

25. Can you think of anything else you want to say about the Protocol system with respect to:

25.1 its effectiveness
25.2 its design
25.3 its manageability
25.4 its timeliness
25.5 its usefulness
25.6 its purpose and goals
25.7 its objectives
25.8 its robustness (ability to work similarly in different situations)

26. You don't have to answer this. If you had an opportunity to use more Protocol materials, would you use them?

SECTION III. EVALUATING THE PROTOCOL MATERIALS

Evaluation consists of the collection of data with certain value standards in mind for the purpose of making adaptive decisions. We would like to take just a few more minutes to explore your feelings about our evaluation design.

27. Do you think the Protocol materials have been evaluated in a way that the staff can tell whether or not the project objectives were obtained?

27.1 Why?

28. Do you see any follow-up evaluation that would better allow the staff to assess the effectiveness of the Protocol materials?

29. Were the evaluation instruments easily used? Were the instructions for their use clear?

30. Can you think of anything we missed in our evaluation that is crucial to our making of revisions to the materials?

31. Would you volunteer for being a field tester of more materials next year? If your answer is yes, what period of time in the spring would be the last time you could use the materials? Give both a beginning date and an ending date.

PROTOCOL MATERIALS FOR TEACHER EDUCATION
STUDENT INTERVIEW GUIDE

Teaching Research, Oregon State System of Higher Education, Monmouth
Oregon 97361

Respondent's Name: _____

Year in School or Position: _____

Home Phone: (·) _____

Institution: _____

Address: _____

Interviewer: _____

Date of Interview: _____

Time Interview Began: _____

Time Interview Ended: _____

SECTION I. PLANNING FOR THE USE OF PROTOCOL MATERIALS

Planning for using Protocol materials involves a wide range of activities. We would like to explore with you some of your feelings about these planning activities.

1. Do you feel that the instructor was well prepared for using Protocol materials in the classroom?

2. How would you rate your satisfaction with the overall effectiveness of the instructor's planning for the use of the materials?

UNSATISFIED SATISFIED

0 1 2 3 4

2.1 Please explain your reasons for the rating you assigned.

2.2 Please try to recall an incident which occurred during the use of the materials which appeared especially critical to you in terms of indicating that the planning of the instruction (or one activity thereof) had been particularly well done. Please note when, where, what, etc.

3. Now, please try to recall an incident which occurred during the use of the materials that appeared especially critical to you in terms of indicating that the planning had been poorly or ineffectively done. Please indicate who, what, when, where, etc.

4. Do you find evidence that the instructional staff were aware of and committed to the value of Protocol materials?

5. Was it apparent to you that the Protocol materials were used with some specific objectives in mind that the instructor held?

SECTION II. USING THE PROTOCOL MATERIALS

The use of the Protocol materials may take many forms. Now you have an opportunity to tell us some of your feelings about how they were used.

6. First of all, please briefly describe how the materials were used.

7. How would you rate your satisfaction with the overall effectiveness of the use of the materials?

UNSATISFIED SATISFIED

0 1 3 4

8. Why did you assign this rating to the use of the materials? What was it that led you to make this rating?

9. Please try to describe an incident in which you were involved that seemed to indicate that the overall activity had been dealt with effectively. Please indicate who, what, when, where, etc.

10. Now, can you think of an incident in which you were involved that seemed to indicate that the overall use of the materials had not been dealt with satisfactorily. Indicate who, what, when, where, etc.

11. Up to now, we have been talking about the overall use of the Protocol materials. Now, let's focus on some particular aspects.

12. Which of the four sets of Protocol materials (analysis, evaluation, constructive sense of self, commitment to learning) seem to you to be the most effective in meeting the goals set for the Protocol materials?

12.1 Why do you feel that that set was most effective?

12.2 Can you describe an incident related to the use of that set which indicated to you that it was particularly effective? Again, indicate who, what, when, where, etc.

13. Which of the four sets were least effective in meeting the goals set for Protocol materials?

13.1 Why do you feel that that set was least effective?

13.2 Can you describe an incident related to the use of that set that indicated to you that it was particularly ineffective? Again, answer the questions, who, what, when, where, etc.

14. Which two or three individual learner outcome films did you think were most effective?

14.1 Why do you feel that they were most effective?

14.2 Can you describe an incident that related to the use of those films which indicated to you that they were particularly effective?

15. Which two or three individual learner outcome films did you think were the most ineffective?

15.1 Why do you feel that they were ineffective?

15.2 Can you describe an incident that related to the use of those films which indicated to you that they were ineffective?

16. What are you overall impressions of the Protocol system, i.e., the providing of three films, The testing of concepts etc.?

UNSATISFACTORY SATISFACTORY

0 1 2 3 4

16.1 Why did you assign this rating?

17. What are the strong points in this system?

18. What are the weak points in this system?

19. What can be done to improve the system?

20. Can you think of anything else that you want to say about the Protocol system with respect to:

20.1 Its effectiveness?

20.2 Its design?

20.3 Its manageability?

20.4 Its timeliness?

20.5 Its usefulness?

20.6 Its purposes and goals?

20.7 Its objectives?

21. You don't have to answer this. If you had an opportunity to use more Protocol materials, would you use them?

Appendix D

Student Adjunct Materials

WHAT ARE PROTOCOLS?

Protocol materials bridge the gap between a statement of a concept in the abstract and the manifestation of that concept in the real world that teachers face. For example, take the concept, "analysis". One could talk about it for quite a while, and never really be sure of anything until concrete instances of that concept were given. The usual response when this occurs is, "Oh, so that's what you mean".

Protocols represent portions of real life. Often, they are referred to as "slices of life". The protocols you will see are recorded on film and on a typescript of the sound track of the film. In a variety of situations, you will observe a number of things that taken together represent instruction and learning. You'll see learners with different characteristics and instructional resources such as materials and media. You'll also see different settings where a number of learner outcomes are occuring. All of these things are matched to an instructional act. In our protocols, we are focusing in on one particular component -- learner outcomes.

In an educational context, a learner outcomes is the evidence that a teacher accepts as an indication that an instructional objective has been reached (or not reached, for that matter). Outcomes (goals and objectives) are always being specified and sought by an instructor. They are an important determiner of an instructional program in a school, as well as the behavior a teacher exhibits in a school. Learner outcomes provide us with a means to focus all the other components -- learner characteristics, setting characteristics, and instructional resources -- in such a way that an instructional act may be specified.

The protocol materials will help you effectively interpret certain learner outcomes that frequently occur in the classroom. What might be, up to this point, mere abstract concepts, should begin to take on new meaning and richness after using the protocols. These protocol materials should bring you one step closer to having at your command a number of highly refined intellectual constructs of learning outcomes. Further, they should help you to begin building a conceptual framework which will be of use in interpreting classroom behavior as it occurs.

Oh yes, one more thing. Why use protocols? Why not just observe real life? Protocols are used to study the learning and teaching process since it is difficult to study these things in the live classroom. In presenting "canned" classroom behavior, it can be "frozen" whenever desired so that is can be picked apart. It can be repeated as often as necessary until behaviors shown have been identified and classified. The goal here is for you to learn to recognize the learning outcomes in these simulated behavior situations as well as developing your ability to recognize these outcomes in the real world classroom.

WHAT IS ANALYSIS?

Definition

Analysis, according to Bloom,[1] involves the breaking down of "material into its constituent parts and detection of the relationships of the parts and the way they are organized."

An Elaboration

Analysis is generally considered to be an end to a more complete understanding of a communication. Often, it is not an end in itself, but precedes an evaluation of material.

Analysis may occur in any field of study. It should be noted, however, that it is often not clear where comprehension ends and analysis begins, or where analysis ends and evaluation begins. Comprehension usually deals only with the content of a communication while analysis deals with both content and form.

Generic Indicators

I. Identification of Elements of a Communication

The learner identifies or classifies those elements of a communication that are both explicity stated and contained in the communication as well as those elements that are implicit--those that must be inferred from an examination of statements within the communication.

II. Determination of Relationships Among the Elements

The learner determines some of the major relationships among the various parts of the communication.

III. Recognition of Organizational Principles

The learner states the arrangement and structure which holds a communication together.

Specific Indicators[2]

I. Identification of Elements

1. recognizes unstated assumptions.
2. distinguishes fact from hypothesis.
3. distinguishes factual from normative statements.
4. identifies motives (determines the reason or reasons why a person responds as he does)
5. distinguishes a conclusion from statements which support it.

---

[1]Bloom, B.S. (Ed.) Taxonomy of Educational Objectives. The Classification of Educational Goals; Handbook I: Cognitive Domain. New York: David McKay, Co., 1956.

[2]The specific indicator statements are drawn directly from Bloom's taxonomy. They are by no means a complete listing of indicators, but serve to suggest important behaviors.

II. Determination of Relationships Among the Elements

1. comprehends the interrelationships among ideas in a passage
2. recognizes what particulars are relevant to the validation of a judgment. (Is the student's reasoning sound when he passes judgment?)
3. recognizes which facts or assumptions are essential to a main thesis, or to the argument in support of that thesis.
4. checks the consistency of hypotheses with given information and assumptions.
5. distinguishes cause-and-effect relationships from other sequential relationships.
6. analyzes the relations of statements in an argument and distinguishes relevant from irrelevant statements.
7. detects logical fallacies in arguments
8. recognizes the casual relations and the important details in an historical account.

III. Recognition of Organization Principles

1. recognizes the organization of arguments or evidences in a communication
2. recognizes communicator's point of view, purpose, attitude, bias, or general conception of a field.
3. recognizes form and pattern in a communication
4. recognizes techniques used in a persuasive materials.

WHAT IS EVALUATION?

Definition

Evaluation, according to Bloom[1] entails "the making of judgments about the value, for some purpose, of ideas, works, solutions, methods, material, etc. It involves the use of criteria as well as standards for appraising the extent to which particulars are accurate, effective, economical, or satisfying."

An Elaboration

Evaluation is essentially the making judgments about the goodness or worth of something, and the giving of reasons why. It may occur in any context; it is in fact a universal characteristic of human behavior. In the educational setting, the eliciting of evaluation can be most difficult. Evaluation requires the attainment of all the other behaviors Bloom classifies. As judgment making, it involves a close examination of criteria and a hard questioning of the standards used for appraisal. One must be aware of the difference between opinions and judgments. Quick decisions in which very little consideration of all aspects of a particular situation are explored should be considered opinions, rather than evaluations. Evaluation is a highly conscious process, and is ordinarily based on a relatively adequate comprehension and analysis of the situation to be judged.

Generic Indicators

I. Judgment in Terms of Internal Evidence

The learner evaluates a communication in terms of evidence such as logical accuracy, consistency, and the absence of particular internal flaws.

II. Judgment in Terms of External Evidence

The learner evaluates material with reference to selected or recalled criteria. These criteria may be appropriate standards, rules, or guidelines by which the communication may be judged. Or the criteria might be more implicit, as in the comparison of one communication with another that represents a recognized standard of excellence. External standards may include efficiency, economy, and utility.

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[1]Bloom, B.S. (Ed.) Taxonomy of Educational Objectives. The Classification of Educational Goals; Handbook I: Cognitive Domain. New York; David McKay, Co., 1956.

Specific Indicators[2]

I. Judgment in Terms of Internal Evidence

1. indicates logical fallacies in a communicator's arguments, his development of idea, and his conclusions;

2. applies given criteria to the judgment of a communication;

3. assesses accuracy of a work as judged by the logical relationships evident in the work itself.

4. assesses degree to which the communicator is consistent in the use of terms;

5. assesses the ability of the communicator to report facts accurately.

II. Judgment in Terms of External Evidence

1. classifies the communication accurately so that appropriate criteria for judgment may be used;

2. judges two members of the same class of communications or work by directly comparing them;

3. compares one work with other works of recognized excellence;

4. recognizes the ends to be achieved by the work, and judges the work on the basis of whether the means used are appropriate to the ends in terms of efficiency, economy, and utility.

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[2]The specific indicator statements are drawn directly from Bloom's taxonomy. They are by no means a complete listing of indicators, but serve to suggest important behaviors.

WHAT IS CONSTRUCTIVE SENSE OF SELF?

Definition

When the concept, constructive sense of self, is considered, two components of the concept should be noted: the "sense of self" component and the "constructive" component. First, consider the "sense of self" component. English and English[1] define this as:

> "a person's view of himself; the fullest description of himself of which a person is capable at any given time. Emphasis is upon the person as object of his own self-knowledge, but his feeling about what he conceives himself to be is usually included."

The "constructive" component may be considered as the ways in which an individual potentially sees himself as a changing and growing entity. Further, "constructive" alludes to the ways in which an individual can consciously and benefically direct that change and growth.

An Elaboration

We are attempting to deal here with an integral dimension of the complex issue of identity formation. The possible components of the previous definitions are numerous and difficult to deal with in the abstract. Our main concern, however, lies in those areas where the individual's behavior gives evidence that he consciously realizes:

1) his own uniqueness and worth;
2) that this uniqueness and worth can be maintained and developed;
3) that he possesses limitations and faults, but that these can be coped with and that their debilitating effects can be lessened; and
4) that all of the aforementioned depend upon his relations with others and with the physical environment.

In other words, our focus here emphasizes the relation of self to others. In the protocol films, the individual is shown in situations where the perceptions that others have of his identity are reflected back to him in ways that he may consider either distorting or clarifying, constructive or destructive. In each encounter, they must either reassert what they know or feel themselves to be, or reassess and alter their own self image. We are, then, emphasizing the process whereby the sense of self is achieved (or not achieved) by its perception in relation with individuals.

This emphasis leads to a final consideration. If the sense of self is to be constructive and if that constructiveness is significantly affected by its relationship with others, it follows that the realization of a constructive sense of self is ultimately dependent on the growth

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[1]English, H.B., and English, A.C., A Comprehensive Dictionary of Psychological and Psychoanalytical Terms. New York: David McKay Company, 1958.

of mutual trust, love, and respect in the interpersonal realm. With these considerations in mind, the generic indicators of a "Constructive Sense of Self" are listed and explained below.

Generic Indicators of a Constructive Sense of Self

I. Self-Acceptance

The individual possesses a clear, distinct notion of himself and maintains it. He realizes his uniqueness and personal worth and he can cope with threats to it.

II. Self Development

The individual assesses his strength and weakness (as a result of possessing a clear and distinct notion of himself). Here he identifies the need for growth and attempts to direct it.

III. Extension of Self into Interpersonal Relationships

The individual makes an acute encounter with others in his attempts to direct his personal growth. There is a growing awareness of the mutually dependent aspects of selfhood and actions are taken to evolve this mutuality in an environment of trust, respect and love.

Specific Indicators

Each of the three generic indicators listed above are in essence descriptions of behaviors or situations that may be taken as evidence that the individual possesses a constructive sense of self. In turn, each indicator may be broken down into a listing of more specific behaviors or situations. Examples of these are given below.

I. Self-Acceptance

1) exhibits appropriate self-esteem and feelings of security;
2) resists aspects of failure which are debilitating to self;
3) exhibits forcefulness, selective hostility, self-defense, and appropriate indignation;
4) resists being categorized and stereotyped;
5) copes with frustrations.

II. Self-Development

1) accepts pain and anxiety as a necessary part of growth;
2) resists those experiences which stifle or retard growth;
3) sees change as inevitable and works to make it beneficial;
4) actively seeks experiences with growth potential;
5) is goal or problem oriented--does not have to lead in order to prove strength or power;
6) assimilates constructive criticism.

III. Extension of Self into Interpersonal Relationships

1) accepts love and respect from others;
2) develops a sense of moral obligation towards the rights of others;
3) balances those characteristics of dependence and independence in his relationship with others;
4) loves and respects others as individuals.

WHAT IS COMMITMENT TO LEARNING?

Definition

Commitment to learning is an act which specifies a pattern of behavior which is goal-directed and to which a person adheres. In the present case, this pattern of behavior is directed toward learning.

An Elaboration

Here we are concerned not only with a commitment to the idea of learning, but we are also concerned with behaviors that provide evidence of a commitment to the process of learning. The greater the learner's commitment, the more clearly the attributes of consciousness and purpose will emerge. In its higher development, the learner's commitment can be seen as a major force in resolving ambivalence and ambiguity.

Generic Indicators of a Commitment to Learning

I. Communication of the Worth and Desirability of Learning

The learner communicates the value of learning with a high degree of credibility.

II. Demonstration that the Commitment to Learning has become a Part of an Individual's Life Style.

There are indicators that the commitment to learning has been systematically internalized. The goals of learning are clearly chosen and methods to achieve those goals have been formulated in ways compatible with the overall life style and emerging life plan of the individual.

III. Persistence of Commitment to Learning Despite Ambiguities and Ambivalences

The strength of the commitment to learning becomes apparent when it is seen in conflict with other desirable goals and activities or when the goals of learning may seem difficult or unsure of attainment.

Each of the three generic indicators listed above are, in essence, descriptions of behaviors or situations that may be taken as evidence that the individual possesses a commitment to learning. In turn, each indicator may be broken down into a listing of more specific behaviors or situations. These are given below.

I. Communication of the Worth and Desirability of Learning

1) communicates to others that what is being learned has value;
2) exhibits a sense of worth and enthusiasm in learning.

II. Demonstration that Commitment to Learning has Become a Part of Individuals' Life Style

1) fulfills more than the minimal requirements of a learning experience;
2) seeks learning experiences in informal situations;
3) actively seeks more efficient ways to learn;
4) demonstrates self-initiation in learning;
5) seeks out learning experiences as a means of need fulfillment and adjustment;
6) persists in completing learning tasks without external reinforcement.

III. Persistence of Commitment to Learning Despite Ambiguities and Ambivalences

1) voluntarily engages himself in a learning process or relationship even though it may be difficult or painful;
2) revises learning technique and/or goals when thwarted;
3) chooses learning over less relevant experiences when the two are mutually exclusive;
4) formulates and initiates plans of action in pursuit of learning even when success is uncertain.

Name or Identification Number

EXERCISE SHEET — ANALYSIS

Did Analysis Occur?
(check appropriate column)

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "Madison Avenue and the Twelve Year Old Mind"

Points to Ponder

1. Would you expect students of this age to react differently in your locality?
2. What kind of questions elicited analysis?
3. Are some analytical comments better than others?
4. Is analytical thinking easy to identify? What clues do you look for?
5. How does seeing and hearing analytical responses differ from identifying objectives written at the analysis level?
6. Is analytical thinking easier to elicit from certain content areas?

Did Analysis Occur?
(check appropriate column)

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "A Letter to the Editor"

Points to Ponder

1. Are there points in the letter which were not discussed by the students? (Is their analysis complete?)
3. How would you correct faulty analysis by students without "turning them off"?
4. Are there better questions to be asked of students to promote analysis?
5. What non-verbal communication occurred among pupils?
6. What makes it difficult to identify analytical thinking?

Did Analysis Occur?
(check appropriate column)

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "Two Poems"

Points to Ponder

1. Why is it difficult to identify particular levels (Bloom's Taxonomy) of thinking?
2. How might student interaction be increased?
3. Are all of the students' comments accurate and/or appropriate with regard to analyzing the poems? (Are some interpretations better than others?)
4. Are students always listening carefully to the comments of others?
5. What non-verbal cues are given? Identify several meanings communicated in this way.
6. Of what value is this type of discussion?

Name or Identification Number

EXERCISE SHEET — ANALYSIS

Which Generic Indicator is Illustrated?

	I. Elem.	II. Relat.	III. Org.		I. Elem.	II. Relat.	III. Org.
1.				8.			
2.				9.			
3.				10.			
4.				11.			
5.				12.			
6.				13.			
7.							

Film: "Madison Avenue and the Twelve Year Old Mind"

Points to Ponder

1. Would you expect students of this age to react differently in your locality?
2. What kind of questions elicited analysis?
3. Are some analytical comments better than others?
4. Is analytical thinking easy to identify? What clues do you look for?
5. How does seeing and hearing analytical responses differ from identifying objectives written at the analysis level?
6. Is analytical thinking easier to elicit from certain content areas?

Which Generic Indicator is Illustrated?

	I. Elem.	II. Relat.	III. Org.		I. Elem.	II. Relat.	III. Org.
1.				8.			
2.				9.			
3.				10.			
4.				11.			
5.				12.			
6.				13.			
7.							

Film: "A Letter to the Editor"

Points to Ponder

1. Are there points in the letter which were not discussed by the students? (Is their analysis complete?)
2. How would you correct faulty analysis by students without "turning them off?"
3. Are there better questions to be asked of students to promote analysis?
4. What non-verbal communication occurred among pupils?
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Which Generic Indicator is Illustrated?

	I. Elem.	II. Relat.	III. Org.		I. Elem.	II. Relat.	III. Org.
1.				8.			
2.				9.			
3.				10.			
4.				11.			
5.				12.			
6.				13.			
7.							

Film: "Two Poems"

Points to Ponder

1. Why is it difficult to identify particular levels (Bloom's Taxonomy) of thinking?
2. How might student interaction be increased?
3. Are all of the students' comments accurate and/or appropriate with regard to analyzing the poems? (Are some interpretations better than others?
4. Are students always listening carefully to the comments of others?
5. What non-verbal cues are given? Identify several meanings communicated in this way.
6. Of what value is this type of discussion?

Name or Identification Number

EXERCISE SHEET — EVALUATION

Did Evaluation Occur?

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "Menu"

Points to Ponder

1. Do student comments evoke evaluative statements by others?
2. How might the teacher have elicited more evaluative thinking?
3. What kinds of words or statements do you look for to identify evaluative thinking?
4. Do you think that evaluative thinking is of a higher order than analysis?
5. Can you identify thinking by nonverbal expressions of students?
6. How well did the teacher listen to student comments.

Did Evaluation Occur?

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
n					
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "The Petunia Project"

Points to Ponder

1. What problems do you encounter in differentiating evaluation from analysis?
2. Is evaluative thinking more amenable (easier to elicit) for some subjects than others?
3. Are there levels of evaluative thinking? (Are some evaluative comments of higher quality than others?)
4. Is it easier to identify evaluative thinking than it is to identify analysis?
5. How might student interaction be increased?
6. What kinds of questions evoked the evaluation responses?

Did Evaluation Occur?

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "Lips, Necks, and Shoulders"

Points to Ponder

1. What characterizes one evaluative response as being of "higher quality" than others? Or is this so?
2. What other kinds of questions could have been asked to elicit evaluative thinking at another level? For example, What would you ask college students?
3. How does this teacher interact with students? Is evaluative thinking best elicited by particular teaching methods?
4. Do particular subjects such as art give pupils more practice with evaluative thinking than others?
5. Is evaluative thinking based upon "internal" criteria easier to identify than that based upon "external" criteria.

Name or Identification Number

EXERCISE SHEET

EVALUATION

Which Generic Indicator is Illustrated

	I. Int.	II. Ext.		I. Int.	II. Ext.
1.	____	____	8.	____	____
2.	____	____	9.	____	____
3.	____	____	10.	____	____
4.	____	____	11.	____	____
5.	____	____	12.	____	____
6.	____	____	13.	____	____
7.	____	____			

Film: "Menu"

Points to Ponder

1. Do student comments evoke evaluative statements by others?
2. How might the teacher have elicited more evaluative thinking?
3. What kinds of words or statements do you look for to identify evaluative thinking?
4. Do you think that evaluative thinking is of a higher order than anlysis?
5. Can you identify thinking by nonverbal expressions of students?
6. How well did the teacher listen to student comments?

Which Generic Indicator is Illustrated?

	I. Int.	II. Ext.		I. Int.	II. Ext.
1.	____	____	8.	____	____
2.	____	____	9.	____	____
3.	____	____	10.	____	____
4.	____	____	11.	____	____
5.	____	____	12.	____	____
6.	____	____	13.	____	____
7.	____				

Film: "The Petunia Project"

Points to Ponder

1. What problems do you encounter in differentiating evaluation from analysis?
2. Is evaluative thinking more amenable (easier to elicit) for some subjects than others?
3. Are there levels of evaluative thinking? (Are some evaluative comments of higher quality than others?)
4. Is it easier to identify evaluative thinking than it is to identify analysis?
5. How might student interaction be increased?
6. What kinds of questions evoked the evaluation responses?

Which Generic Indicator is Illustrated?

	I. Int.	II. Ext.		I. Int.	II. Ext.
1.	____	____	8.	____	____
2.	____	____	9.	____	____
3.	____	____	10.	____	____
4.	____	____	11.	____	____
5.	____	____	12.	____	____
6.	____	____	13.	____	____
7.	____	____			

Film: "Lips, Necks, and Shoulders"

Points to Ponder

1. What characterizes one evaluative response as being of "higher quality" than others? Or is this so?
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4. Do particular subjects such as art give pupils more practice with evaluative thinking than others
5. Is evaluative thinking based upon "internal" criteria easier to identify than that based upon "external" criteria.

Name or Identification Number

CONSTRUCTIVE SENSE OF SELF

EXERCISE SHEET

Did Constructive Sense of Self Occur?

	Yes	No		Yes	No
1.	___	___	6.	___	___
2.	___	___	7.	___	___
3.	___	___	8.	___	___
4.	___	___	9.	___	___
5.	___	___	10.	___	___

Film: "I'm Done for the Day"

Points to Ponder

1. Was a constructive Sense of Self expressed in non-verbal ways? If so, How?
2. How did the teacher overtly identify the student?
3. How did the teacher covertly identify the student?
4. How could the student have coped with this situation in other ways?
5. As portrayed, did the teacher display a constructive sense of self? How do students usually react to such teacher behaviors?
6. In what ways might a constructive sense of self be elicited?

Did Constructive Sense of Self Occur?

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "I Had an Appointment"

Points to Ponder

1. What non-verbal behaviors express a constructive sense of self? A non-constructive sense of self?
2. What kinds of cultural pressures constitute a threat to identity?
3. Is the display of a constructive sense of self desirable in such situations?
4. How do verbal and non-verbal communications affect the development of a constructive sense of self?
5. What kinds of behaviors directly express the inverse of a constructive sense of self, i.e., that the individual has a destructive sense of self?

Did Constructive Sense of Self Occur?

	Yes	No		Yes	No
1.	___	___	8.	___	___
2.	___	___	9.	___	___
3.	___	___	10.	___	___
4.	___	___	11.	___	___
5.	___	___	12.	___	___
6.	___	___	13.	___	___
7.	___	___			

Film: "Payin' Your Dues"

Points to Ponder

1. How do peer group pressures affect the development of a constructive sense of self?
2. What defense mechanisms can be used to avoid a disclosure of self?
3. How does the level of self-acceptance affect interpersonal relationships?
4. How do the characteristics of the sources of love and respect influence the development of a constructive sense of self?
5. In what ways, verbal and non-verbal, is a constructive sense of self inversely represented in this situation?

Name or Identification Number

EXERCISE SHEET — CONSTRUCTIVE SENSE OF SELF

Which Generic Indicator is Represented
(Check appropriate column)

	I Self Acceptance	II Self Development	III Extension of Self
1.	____	____	____
2.	____	____	____
3.	____	____	____
4.	____	____	____
5.	____	____	____
6.	____	____	____
7.	____	____	____
8.	____	____	____
9.	____	____	____
10.	____	____	____

Film: "I'm Done for the Day"

Points to Ponder

1. Was a constructive Sense of Self expressed in non-verbal ways? If so, how?
2. How did the teacher overtly identify the student?
3. How did the teacher covertly identify the student?
4. How could the student have coped with this situation in other ways?
5. As portrayed, did the teacher display a constructive sense of self? How do students usually react to such teacher behaviors?
6. In what ways might a constructive sense of self be elicited?

Which Generic Indicator is Represented
(Check appropriate column)

	I Self Acceptance	II Self Development	III Extension of Self
1.	____	____	____
2.	____	____	____
3.	____	____	____
4.	____	____	____
5.	____	____	____
6.	____	____	____
7.	____	____	____
8.	____	____	____
9.	____	____	____
10.	____	____	____

Film: "I Had an Appointment"

Points to Ponder

1. What non-verbal behaviors express a constructive sense of self? A non-constructive sense of self?
2. What kinds of cultural pressures constitute a threat to identity?
3. Is the display of a constructive sense of self desirable in such situations?
4. How do verbal and non-verbal communications affect the development of a constructive sense of self?
5. What kinds of behaviors directly express the inverse of a constructive sense of self, i.e., that the individual has a destructive sense of self?

Which Generic Indicator is Represented
(Check appropriate column)

	I Self Acceptance	II Self Development	II Extension of Self
1.	___	___	___
2.	___	___	___
3.	___	___	___
4.	___	___	___
5.	___	___	___
6.	___	___	___
7.	___	___	___
8.	___	___	___
9.	___	___	___
10.	___	___	___

Film: "Payin' Your Dues"

Points to Ponder

1. How do peer group pressures affect the development of a constructive sense of self?
2. What defense mechanisms can be used to avoid a disclosure of self?
3. How does the level of self-acceptance affect interpersonal relationships?
4. How do the characteristics of the sources of love and respect influence the development of a constructive sense of self?
5. In what ways, verbal and non-verbal, is a constructive sense of self inversely represented in this situation?

Name or Identification Number

EXERCISE SHEET — Commitment to Learning

Did Commitment to Learning Occur?
(check appropriate column)

	YES	NO
1.	___	___
2.	___	___
3.	___	___
4.	___	___
5.	___	___
6.	___	___

Film: "Coke Break"

Points to Ponder

1. How does maturational development affect the ability to make commitments?
2. What kinds of peer group pressures make the display of a commitment difficult?
3. How does commitment relate to motivation?

Did Commitment to Learning Occur?
(check appropriate column)

	YES	NO		YES	NO
1.	___	___	6.	___	___
2.	___	___	7.	___	___
3.	___	___	8.	___	___
4.	___	___	9.	___	___
5.	___	___			

Film: "I Guess So"

Points to Ponder

1. Can commitments be credibly elicited in situations such as this?
2. What kinds of past experiences can conceivably inhibit commitment making?
3. How do you interpret the non-verbal cues displayed by the student?
4. In what ways do cultural differences effect the making of a commitment?

Did Commitment to Learning Occur?
(check appropriate column)

	YES	NO		YES	NO
1.	___	___	6.	___	___
2.	___	___	7.	___	___
3.	___	___	8.	___	___
4.	___	___	9.	___	___
5.	___	___	10.	___	___

Film: "I'm Too Busy - and I've Had a Cold"

Points to Ponder

1. What external agents effect the issue of commitment in this scene? How?
2. Was the student emotionally ready to make a commitment? Why?
3. Is adolescence an appropriate period for making of commitments?
4. How do such emotions as anxiety and frustration relate to commitment?

Name or Identification Number

EXERCISE SHEET — Commitment to Learning

Which Generic Indicator is Illustrated?

	I. Comm.	II. Pt.of Life Style	III. Per-sis-tence		I. Comm.	II. Pt.of Life Style	III. Per-sis-tence
1.	____	____	____	8.	____	____	____
2.	____	____	____	9.	____	____	____
3.	____	____	____	10.	____	____	____
4.	____	____	____	11.	____	____	____
5.	____	____	____	12.	____	____	____
6.	____	____	____	13.	____	____	____
7.	____	____	____				

Film: "Coke Break"

Points to Ponder

1. How does maturational development affect the ability to make commitments?
2. What kinds of peer groups pressures make the display of a commitment difficult?
3. How does commitment relate to motivation?

Which Generic Indicator is Illustrated?

	I. Comm.	II. Pt.of Life Style	III. Per-sis-tence		I. Comm.	II. Pt.of Life Style	III. Per-sis-tence
1.	____	____	____	8.	____	____	____
2.	____	____	____	9.	____	____	____
3.	____	____	____	10.	____	____	____
4.	____	____	____	11.	____	____	____
5.	____	____	____	12.	____	____	____
6.	____	____	____	13.	____	____	____
7.	____	____	____				

Film: "I Guess So"

Points to Ponder

1. Can commitments be credibly elicited in situations such as this?
2. What kinds of past experiences can conceivably inhibit commitment making?
3. How do you interpret the non-verbal cues displayed by the student?
4. In what ways do cultural differences effect the making of a commitment?

Which Generic Indicator is Illustrated?

	I. Comm.	II. Pt.of Life Style	III. Per-sis-tence		I. Comm.	II. Pt.of Life Style	III. Per-sis-tence
1.	____	____	____	8.	____	____	____
2.	____	____	____	9.	____	____	____
3.	____	____	____	10.	____	____	____
4.	____	____	____	11.	____	____	____
5.	____	____	____	12.	____	____	____
6.	____	____	____	13.	____	____	____
7.	____						

Film: "I'm Too Busy - and I've Had a Cold"

Points to Ponder

1. What external agents effect the issue of commitment in this scene? How?
2. Was the student emotionally ready to make a commitment? Why?
3. Is adolescence an appropriate period for making of commitments?
4. How do such emotions as anxiety and frustration relate to commitment?

Name or Identification Number

ASSESSMENT SHEET

Which Outcome was Illustrated?

	Anal.	Eval.	Constr. Sense Self	Commt. Learn	Other
1.	___	___	___	___	___
2.	___	___	___	___	___
3.	___	___	___	___	___
4.	___	___	___	___	___
5.	___	___	___	___	___
6.	___	___	___	___	___
7.	___	___	___	___	___
8.	___	___	___	___	___
9.	___	___	___	___	___
10.	___	___	___	___	___
11.	___	___	___	___	___
12.	___	___	___	___	___
13.	___	___	___	___	___

Film: "No Body Contact"

Points to Ponder

1. What kind of cues do you use to differentiate evaluation and analysis?
2. What is the significance of Bloom's Taxonomy for Classroom discussion?
3. Bloom makes the point that the cognitive and affective domains are quite similar at several levels. Is it easier to differentiate the domains by watching and hearing responses or is it easier by reading written objectives? Why?
4. How does a sense of self relate to an emerging need for self-direction?
5. What problems do the constrictions of adolescent social rules create for commitment making? For a constructive sense of self?
6. In what ways might a constructive sense of self-degenerate into egoism?

Which Outcome was Illustrated?

	Anal.	Eval.	Constr. Sense Self	Commt. Learn	Other
1.	___	___	___	___	___
2.	___	___	___	___	___
3.	___	___	___	___	___
4.	___	___	___	___	___
5.	___	___	___	___	___
6.	___	___	___	___	___
7.	___	___	___	___	___
8.	___	___	___	___	___
9.	___	___	___	___	___
10.	___	___	___	___	___
11.	___	___	___	___	___
12.	___	___	___	___	___
13.	___	___	___	___	___

Film: "When I Interviewed Him, He Said . . ."

Points to Ponder

1. What makes statements difficult to identify as to whether they are analysis or evaluation?
2. What information do you need to know before you can identify any "level" of the cognitive domain?
3. Are higher levels of thought processes identifiable by the time each student takes to formulate his response?
4. In what ways might a commitment to learning and a constructive sense of self merge in a specific behavior?
5. In what ways does cognitive behavior relate with affective behavior?
6. What difficulties arise in attempting to distinguish cognitive and affective aspects of a behavioral outcome?
7. In what manner might a faulty evaluation distort a commitment?

Constructive Sense of Self: Film #1

"I'm Finished for the Day"

Background: This protocol is set in a high school cafeteria which is available for students to use as a study area. The time is late in the school day.

Teacher: So what are you doing?

Mark: Me?

T: Yeah, you!

Mark: Nothing, right now.

T: Nothing right now?

Mark: No.

(1)

T: Huh! Isn't that nice! Well, why aren't you doing something?

Mark: Well, I'm through with all my classes, for today.

T: You're through with all your classes for today?

Mark: Yeah.

(2)

T: Boy that--they--you know! They're not through with all their classes, but you're through with all your classes.

Mark: Well, I get out of school early.

T: Oh, you do?

Mark: Yeah

(3)

T: Ah. Well, what are you--some kind of a special student, or somethin' like that?

Mark: No!

T: No. Well why are you through early?

Mark: I don't know.

T: Oh, you don't know?

Mark: No.

④

T: Huh! Oh, really? For once you don't have an answer, is that it?

Mark: I don't have an answer this time.

T: Now that's pretty unusual! You know, usually you come up with a pretty clever answer. This time you don't have anything, huh? Well, I have an answer for you. Why don't you just get a book and just start studying?

Mark: I don't want a book and study.

T: You don't want a book and start studying.

Mark: No.

⑤

T: What exactly, what do you want to do?

Mark: I want you to leave me alone!

T: You want me to leave you along, huh?

Mark: Yeah.

⑥

T: Look, all right. That's not asking too much, but what about a little bit of respect, huh?

Mark: (Snikers.)

T: (Mimics.)

Mark: Well, when, when are you going to start giving it to me then?

⑦

T: Look, I don't have to give you anything!!

Mark: Yeah, I know.

T: I know. I'm doing my job and I want you to start studying.

Mark: Hey, man, whyn't chu leave me alone?

T: Who'd chu say your teacher was?

Mark: Mr. Conrad.

T: Mr. Conrad, huh?

Mark: Uh huh.

(8)

T: Boy! You know what? Every day I look at you and you don't have anything to do. Somehow, you know, you come up with one excuse after another.

Mark: Uh huh.

T: Oh, you people are full of excuses!

Mark: People? What people are you referring to?

T: Well, never mind that! All I want to know is exactly what you're doing.

(9)

Mark: Well....

T: And if you don't have an answer--I'm just gonna go and check with Mr. Conrad.

Mark: Well, go check with Mr. Conrad! You gonna--whyn't cha do it now?

(10)

T: Ok.

Mark: It'll give you something to do.

T: Yeah. That's exactly what I'm going to do.

Mark: Well then do it then!!--Oh, man!! (Chuckles.) Square, man!! Oh!

Constructive Sense of Self: Film #2

"I had an Appointment"

Background: Two high school students are engaged in a project concerning environmental pollution. Part of this project entails the gathering of information from various agencies. In this protocol they are shown in the office of one such agency waiting for an interview with an official. They had been granted an appointment for 2:00 p.m., but they are encountering difficulties.

Gary: Ma'am-Ma'am. Yoo-Hoo.

Secretary: Oh--yes, can I help you?

Gary: Yes, we have a two o'clock appointment with Mr. Barry.

S: What is your name, please?

Gary: Gary Kowasney.

S: Gary Kowasney?

(1)

Bob: I am Bob Covelesky.

S: Oh--Oh, yes. Yes. Well, uh, he isn't, uh, ready to see you right now. Would you like to have a seat, please? He'll be right with you.

(2)

Boys wait. Secretary carries on her business.)

(3)

Gary: Excuse me, ma'am

S: Oh, I'm sorry.

Gary: Could we ask what the delay is, please?

S: Well, Mr. Barry is still in conference right now. I'm sorry. You'll just have to wait a little bit longer.

Gary: Could you give us an idea how long it will take?

Bob: Uh, it's awfully important.

S: I can't tell you right now, boys. I'm very sorry. You'll just have to have a little more patience.

Good morning. Environmental Services. Yes, Mr. Foster, hold on just a moment, please. Mr. Foster on the line.

(4)

Gary: Ma'am.

S: Yes. What is it?

Gary: Again, could we please ask how long it's going to take?

S: Well, I told you, Mr. Barry is in conference and --.

Gary: I know you did.

S: --and you're just going to have to use a little more patience.

Bob: Patience!?

Gary: That's a real good thing; patience!

(5)

S: Why, young man--you'll have to learn that in this world you'll just have to wait, that--sometimes.... That's all there is to it.

Bob: Yes.

Gary: Okay, but he gave us an appointment.

S: Just have a seat. I'll call you. All right?

Gary: Well---.

(Boys continue to wait. Secretary continues her work.)

Bob: I'm sick of this--up to my eyebrows.

(6)

Gary: Aw, it's making me mad too. I've been here this long and I'm going to stick it out, now.

Bob: Oh, I don't know, man. They don't care about us. Right?

Gary: True, but still, I'm going to--.

Bob: So, what the hell--stay here? Because it doesn't make sense.

Gary: Well, I care about me. And I know I'm a human being. And I'm going to try and prove it to them if it takes me all day.

(7)

Bob: Human beings--oh, come on, man. They don't care. Aw, just kids. You know.

Gary: Well, I've been here this long, and I'm going to wait. And I'm going up again and I'm going to find out how long it's gonna be.

(8)

Bob: Okay--. (Gary: I'm sorry.) Okay--I'm going to leave. I--I've had it. Good bye. (Bob leaves.)

Gary: All right.

(9)

Gary: Look--Ma'am?

S: Yes. What is it?

Gary: I've been waiting here for a half hour now. And, I want to see Mr. Barry.

S: I'm sorry. I told you that he's still in conference and that he isn't able to see you right now. You'll just have to wait a little longer.

Gary: Well, how long is a little longer?

(10)

S: Well, young man, you'll just have to learn that in the business world young people just have to learn how to use some patience.

Gary: Look, I'm not just a young person. I'm a client. You let some guy on the phone--his call went through. Why can't I go through, or at least call and find out why I can't go through?

S: All right. What was your name again?

Gary: Kowasney.

S: Mr. Covelosky? Uh, just a minute, please. Mr. Barry, there's a Mr. Covelosky (Gary: Kowasney.) out here. Do you have, uh, time to see him now?

Mr. Barry: Oh, yeah, that's strange. I thought there were going to be two of them. Yeah. Mr. Arthur and I have been waiting for over a half an hour for him. Yeah. Send him right in, of course.

S: Oh--all right. All right. I'll send him in. He wants to see you.

(Secretary leads Gary to Mr. Barry's office.)

Constructive Sense of Self: Film #3

"Payin' Your Dues"

Background: This Protocol depicts a group counseling session held in a large metropolitan high school. This session, the last in a series of such sessions, depicts several students beginning to recognize and cope with various personal problems prevalent among adolescents.

Counselor: They're still human beings, you know, and as she said, you know, they're different people, you know, just as, uh, uh, Scott and Steve. You know, they're different people. Just like you're different, you know? While you may like a lot of things and do a lot of things that, uh, someone close to you, uh, you're still different.

Joan: Yeah, but that's, that's what--I'm, well, other people, I mean, other people look at her that way. I mean....

C: How do you look at it, though? Other people, other people--a lot of people feel you're talkin' for her. How do you see it?

(1)

Joan: I dunno. Well, I, I kind of see 'em as, you know, as, as a team. Except, you know? I'm not really that, you know, the panic button? You know I don't think of them as, you know, just always together. You know, yet they hang around together a lot and stuff but--. Don't they?

Dave: They aren't always together.

Joan: I, I can't say what I mean (giggles).

C: You've done all right.

Dave: Mean what 'cha say?

C: What do you mean?

Joan: Well, you know, I can distinguish the difference. I mean, I don't think they're--one's following the other or any--following the other or anything. I mean, like she's--somebody said about Scott there: He's following Steve and she's following him. Well, I think they're both being themselves, except, you know, if they like the same things and they're both being themselves....well....

C: When, when, whether you follow or you lead, it's still your responsibility to yourself and your choice whether you follow or lead. (G: Uh huh.) We all lead sometimes and we all-and we follow sometimes. To lead you have to follow. Make sense?

Joan: Yeah.

(2)

Pam: I think when two people are really--like, really close like Scott and Steve or Lynn an' I--you know, when people look at you, they always, the first thing they say, you know, "Now who's getting who into trouble?" You know?

Lynn: Yeah.

Pam: It's never---.

C: Who, who's gettin' who into trouble in the first place?

Pam: Well, who's the strong, as you? Why are they sticking so close together. Why does one person need the other one so desperately?

Lynn: I never get anyone into trouble. I'm always being led into trouble.

C: When--.

Pam: It's just not that way, I mean.

C: Let me ask you a question. Someone says, "Come on Pam, let's do so and so." (Pam: Whispers, I do it.) And you do it, who's responsibility is that?

Pam: My own, if I do it. (MC: All right. All right.) But still. It's really, like, you know, if somebody just sees this transaction happen, you know, someone coming up to you: "Pam, let's do this. Ok. You know let's go do it. So that person's going to say, "Ok, she's a follower." And then if anything bad turns out, the person that asked me to do it is the one that gets all the, you know, heavy stuff. And that's really somethin' else. The people....

C: Um huh.

Lynn: And usually it's the one that--the follower is the one that gets blamed for doing it instead of the other one. (Laughs.) But really, you know, I dunno there's this kind of....

Pam: Yeah. It has a lot of problems like that. Because....

Lynn: Well see, like Pamela's mother, she, uh, (giggles). She doesn't like me very much, because Pam and I're always in trouble.

C: Why?

Pam: Just turns out that way. (Laughs.)

---

(3)

Lynn: We want to do something and pretty soon we're in trouble.

C: Nothing just turns out, <u>any</u> way.

Pam: Well, we try hard.

Lynn: Well, we work for it. (Laughs.) You know, I mean.... (Class: Laughs._

Tom: Absolutely.

Lynn: Not exactly, but you know, I mean, we always work for trouble, so...

C: Why?

Lynn: I don't know. (Giggles.) It just always does. I guess 'cause we want it. I don't know. Why?

C: Ok. You want it. Why do you want trouble?

Lynn: 's a way to get attention, I guess.

C: A way to get attention.

Lynn: I don't know how--why I want it (voice breaks, begins to cry).

---

(4)

C: Well, that's--look--. What you said 're very valid kinds of, uh, of sharin' of feelings, ya know, maybe. That <u>is</u> one way you, you feel you can get attention. Why not, uh, look into some other alternatives, for, uh, attention getting?

Lynn: We don't actually just go out and--.

C: No, no. Not <u>we</u>, you know, <u>you</u>.

Lynn: All right, <u>I</u>. I'm sorry. I don't actually just go out and look for trouble, I mean, it just--(Pam: Happens) happens. I just go and do things.

C: That's ridiculous.

Lynn: I know it's ridiculous. I'm ridiculous.

C: So why don't you go back to that statement--. No you're not ridiculous. You've got a lot on the ball. And I don't think you, you enjoy this role that you've sort of, you know, put yourself into, and other people have, you know, built up an': "Oh yeah! That's her." You know, puttin' layers, and layers of, of, of what you are really not. So why don't you quit playing the game, you and Pam and everybody else that's doin' it, you know. An' really be yourself.

Pam: What game? You know, if I--if you get in trouble a lot....

---

(5)

C: You like getting in trouble, Pam?

Pam: Yah, I really enjoy it. (Class: Laughs.)

C: You really enjoy it.

Pam: I really do. No, I mean I really do.

C: What kinds of trouble? It may be a groove. I dunno. I might--.

Pam You know, like if you can get yourself into some kind of trouble, where you've got these people all upset because, you know, you're doing something so drastic and everything. But then, if you can get yourself out of that trouble, then you've got your sense of accomplishment, it seems to me. For me, if I can get myself into trouble and then manage to get out of it before anything really bad happens, you know.

C: Isn't that kind of a--well, I, I--. How do you feel about that?

Dave: Sounds like sort of a groovy game to me. (Class: Laughs.)

C: You like that game?

Lynn: How do you get rid of that game? You don't. You're stuck.

Mike: Only if you want to.

C: You want to. You don't like it.

Lynn: I know I don't like it. I don't know.

C: So why don't you--why don't you make some commitments to yourself then?

Lynn: I don't like commitments.

C: Yeah, I know. 'Cause I believe when you make a commitment of yourself, you really try to follow through on it.

Lynn: But it never turns out that way, though. Sh. Be good.

Jim: I believe she doesn't want to make commitment, because she knows she won't get through with it.

Lynn: And that's the truth, 'cause I never go through my commitments. I mean to myself. I never, I, I, it never goes through. They never work out.

(6)

C: You're her friend, right, Pam? (Lynn: Sometimes. (Giggles.) And she doesn't like getting in trouble. And she doesn't like the role that, that you have (Lynn: That's not true.) helped put her in.

Lynn: That's not true. No. (Pam: Now I--now wait a minute--) She didn't put me in it. I put myself in it.

Pam: She didn't have to do it. I didn't put her there.

Lynn: (Chuckles.) I dreamed up those stupid things too. I'm gonna be good.

C: She doesn't, she doesn't like getting into trouble. (Pam: Yeah, well....) Will you help her not get into trouble?

Pam: I'm not gonna help her.

C: What?

Pam: How can I help her not get into trouble?

C: Very easily, if you want to.

Pam: If I quit getting into trouble, that would help her.

C: That's one way.

Pam: Yeah, but I enjoy it.

C: You enjoy it.

Lynn: No, that's not--no. That's what scares me half to death.

(7)

Pam: Well, I don't really enjoy it. I mean, that's--

Lynn: Well, what I do is I get in trouble--I get into all these messes where people have to worry about me, you know. And it really bugs me when people have to worry about me---

Sam: Well, you like people worrying about you, don't you?

Lynn: No, not really. I, I don't know if I do or don't. See, I get into these messes and all my pals and people, you know, like people I know worry about me. Well, I hate it when they worry about me, but I also want them to though.

Pam: You want to know that they're thinking about you. (B: Right.)

Lynn: Yeah. You wanta know that they care. I mean.

C: Well, P--you, you have people that, that care about you, you know, in spite of your getting into trouble, or in spite of your not getting into trouble.

Sam: Yeah, but you'd like them to show it.

(8)

Lynn: Yeah, but, see, you'd like to make sure--to yourself. (C: Ok.) I want--I don't care what you guys wonder, but what I wonder is: I want to make sure (C: Uh huh.) and, you know, can I get through this mess alone, you know, or do I have to go over to the office? It's stupid. It's just--.

C: No, it's it's not stupid. You know, it's--.

Lynn: I'm sorry. (She has been crying intermittently for sometime.)

C: Now, now what are you sorry about?

Lynn: Moving. I can't say anything (gestures).

Jim: Move.

C: Move out, it's ok. That's no proble- at all. I move my hands too. Uh, I'll tell ya, I'll list some, some other kinds of alternatives that you can, uh, you know, can possibly check out. That's all right. That's honest, good, beautiful emotion: tears. They're beautiful. (Lynn: Oh!) Or you're not? Or have you--your sweat glands been pretty heavy, then? (Class: Laughs.) Uh, aren't there some other kinds of alternatives that, you know,would, would be of more help to you (Lynn: May I

get my coat?) (C: For what? (G: You're not leaving.) You don't need your coat. You, you're--stop hidin' out, you know. You're doin' all right--. Aren't there some other kinds of uh, that you could see, alternatives besides, you know, quote "getting into trouble", you know, doing things that, for you, you know, you see as getting into

(9) trouble? I mean, couldn't you--if you felt so strongly and you wondered how somebody cared about you, for instance, why couldn't you just ask the question, "Do you care about me?"

Lynn: Imagine. If you go up to your folks or somebody and say "Do you care about me?" They'll think I'm just a creep.

C: Try. Try. Okay, try it. Try it.

Alice: You're already thinking what they're gonna answer.

Jack: You're afraid of the answer--what the answer's going to be.

Lynn: Yes! You--I--.

C: You try it right here.

(10)

Lynn: No. (Cries.)

Jack: Hey, George (i.e., C.) --

C: Do you care about me? (G: Come on now! Snap out of it! I'm sorry.) Do you care about me?

Lynn: I don't know you. I care about you as a person.

C: Ok. Thanks.

Lynn: I mean, I don't know.

Dave: Just sayin' it's one thing. But, you know, you've got to--some people have to know.

Commitment: Film #1

"Coke Break"

Background: This protocol takes place outside a large urban high school. A young female student on her way to a class encounters two friends who invite her to go have a coke with them.

(1)

Bob: Wow, god it's cold!

Gary: Let, let's leave, man.

Bob: Yeh, just. . . . Hey, Eva!

Eva: Oh, hi, Bob. Hi, Gary.

Gary: G'morning.

(2)

Eva: Morning, huh? Where--afternoon. Where you guys off to?

Gary: I don't know. We were just going to get a coke or somethin'.

Eva: Don't you have any classes?

Boys: Uh huh. Yeah. Uh huh.

Gary: Yeh, but who cares? Really, I'm bored.

(3)

Bob: OK. Care to join us or anything?

Eva: No thanks. I have a class to go to. I have some work for it I have to do for tomorrow.

Bob: A class to go to. Oh--,

Gary: Changed a lot, huh?

Eva: Well, I really dig this class. It (B.) Um. It's on Indian culture.

(4)

Bob: Oh, come on. I, you know--

Gary: They aren't going to change in one day. They've been there for a long time now.

Eva: Well, I have time for it now.

(5)

Bob: Oh. Talk about snobbery!

Eva: I'm not a snob.

Gary: If our company isn't that good, I'm sorry.

Eva: You guys stop it. You know that's not true.

Bob: Okay, if you don't--you know, it's your choice. But jees.

Gary: I'm goin'.

(6)

Eva: Well, goodbye.

Gary: Yeh, see you around someplace.

Bob: Hope you enjoy yourself.

Eva: Bye

Commitment: Film #2

"I guess so...."

Background: A young black female student is completely alienated from her academic studies. Her teachers have identified her difficulties in reading as a major cause of this alienation. In this scene, a reading instructor attempts to help her identify the problem and induce her to do something about it.

---

(1)

Reading Teacher: Well, Debbie, I hear you've been having problems.

Debbie: Yeah.

RT: Yes, I talked with your teacher the other day, and your counselor, Mrs. Smith. And they said that you've been skipping your classes lately. What's, what's the problem?

Debbie: I don't like the classes.

---

(2)

RT: Uh, now, Debbie, you're--you're a bright young woman. What's the matter? What's the problem?

Debbie: Nothing.

RT: Why haven't you been attending your classes?

Debbie: 'Cause I don't like what they do inside classrooms.

RT: You're not interested in your classes?

Debbie: Half of 'em--one.

RT: Which one are you interested in?

Debbie: Gym.

RT: What in gym are you interested in?

Debbie: Anything we do.

RT: Nothing in particular?

Debbie: Uh uh.

RT: Is there anything that you do well in gym?

Debbie: Everything.

RT: Like what, for instance?

Debbie: Um. Oh, track.

---

(3)

RT: What do you do in your leisure time here at school? Uh, when you're cutting your classes?

Debbie: What I do all the time--walk around the halls.

RT: You're not interested in anything?

Debbie: No.

RT: You're not interested in reading anything?

Debbie: Not really.

---

(4)

RT: What about, uh, fashions or track or anything? Are you interested in reading about any of those things?

Debbie: I know enough about track to be reading anything.

RT: You do?

Debbie: Yeah. (RT: Uh--.) I don't know too much about fashion.

RT: Are you interested in fashion, then?

Debbie: Yeah, 's all right.

RT: Do you like clothes?

Debbie: Yeah.

---

(5)

RT: Well, uh, maybe we could, uh, find some materials, some magazines that you could read on, uh, on fashions. (Debbie: Uh.) Would you be interested in reading magazines on fashion?

Debbie: Um, I don't know. I might; I might not.

RT: Isn't it true, Debbie, that you're just finding it difficult in reading?

Debbie: Um, yeah.

(6)

RT: Well, what do you plan to do about it?

Debbie: Nothing!

RT: Don't you think it's important enough for you to think about it? Or think about what you want to do?

Debbie: Yeah, 's important. But still, I don't wanna read.

RT: You don't wanna spend any time?

Debbie: No.

(7)

RT: Well, maybe if I, uh, if I could help you in some way. You know we have a very good program here that's set up already and um, why aren't you interested in coming in?

Debbie: 'Cause nobody told me about it!

RT: Debbie, your counselor told you and your teacher told you, and you're aware that we do have a very good program here (Debbie: Um.) and some of your friends are in here.

Debbie: What do my friends have to do with me?

RT: Well, they've gone through the program and they've been helped.

Debbie: Um.

RT: Don't you think it's important enough for you to make some kind of decision?

Debbie: Yeah.

(8)

RT: Debbie, why won't you attend these classes?

Debbie: What're my friends gonna think of me?

RT: If it's important--don't you want to?

Debbie: Yeah. (Pause.)

(9)

Debbie: Isn't there anything else I can do?

RT: Yes, I can set up a special project for you, and you can come in and see me during lunch time or after school. And we can look for some materials that you're interested in. Uh, maybe we can work, uh, once or twice a week. But Debbie, if I spend my time doing this, you're gonna have to follow through on these things. OK?

Debbie: All right. Yeah.

Commitment: Film #3

"I'm too busy--and I've had a cold."

Background: A female student is enrolled in a class in which she has no interest. She would like to take another course but she cannot cope with her father's insistence that she continue her present course. Two friends attempt to help her resolve the issue.

Lynn: Diane!

Mary: Hi! How are you?

Diane: Oh, I'm all right.

Mary: What have you been doing? We haven't seen you.

---

(1)

Diane: Yeh, well I've been sick and I've been helping my Mom a lot. You know.

Mary: You haven't been in shorthand at all.

Diane: I don't like that class.

Mary: How come?

Diane: I don't know. It's all right, I guess. I just don't like it.

Lynn: It's a pretty neat class really--Barbara's so nice.

Diane: Yeh.

Lynn: Yeh, she's a really cool teacher.

(2)

Diane: She's really nice. But I just don't like the shorthand, you know. My dad's making me take it. I just don't want to take it.

Mary: Have you told him that? Have you confronted him with that?

Diane: Yes.

T: (Barbara) Hi! I got your papers corrected. There, you go. Pretty good, could be a little speedier. Uh, it's not bad. It's okay.

T: (Barbara) So we'll see you tomorrow, right?

Lynn: Sure

T: (Barbara) 's that Diane?

Lynn: Yeh.

T: (Barbara) Diane, hi!

Diane: Oh, hi!

Mary: How're ya doin'?

Diane: Oh, all right, I guess.

T: (Barbara) You look okay.

Diane: Yeh. But I've been, you know, sick the past couple of days, you know.

T: (Barbara) Really? Have you been at school or....

(3)

Diane: No, I've been sick and I've been helping my mom with some things, you know.

T: (Barbara) What've you been doin'?

Diane: Nothing really.

T: (Barbara) Is it work that she has for you to do? Or....

Diane: Yeh. Yeh, she has a <u>lot</u> of work for me to do. Yeh.

T: (Barbara) Well, you've missed class about--what--seven days now, I think. Haven't you?

Diane: I think so, maybe. Yeh.

T: (Barbara) Yeh. We've done--what--five, or at least six....

Lynn: Six lessons.

T: (Barbara) ...lessons in class that you've missed.

(4)

Diane: Well, I've had my book at home, and I've been working. So like, I can get it from them. They can give me the assignments.

T: (Barbara) Okay. The big problem is dictations, though. You need to come to class to get those. Or we need to work out something, you know, so I could give them to you, maybe.

Diane: Yeh. Okay.

T: (Barbara) Why don't we--do you have any time that we could talk about it?

(5)

Diane: Well, I still have a lot of things to do for my mom yet, you know.

T: (Barbara) How about--what about the end of today? If I buy you a coke? Can we talk?

Diane: Sure:

T: (Barbara) Okay.

Diane: Okay.

T: (Barbara) See you at 3:15?

Diane: Okay.

T: (Barbara) Okay.

Diane: Goodbye

T: (Barbara) Goodbye

(6)

Diane: Wow! I really like Barbara, but that class has really got me down.

Lynn: I know. It's really a drag. But, you know, you can get a job with it, if you have the experience.

Diane: But I don't want that, man! I want to do something in art or something. I don't wanna be a secretary and sit at some kind of desk all day long.

(7)

Mary: Why don't you talk to your father about it?

Diane: I have talked to my father about it! He doesn't listen to me.

Mary: Well, why don't you just tell him, you know, flat out, that you're not going to put up with it. You can't take it.

Diane: I have so many times! But he's just so set in his ways. He won't....

(8)

Lynn: Take action! Don't just, you know--say it and then never follow through.

Diane: How am I supposed to take action?

Mary: Well, why don't you talk to your counselor? Maybe she'd try to influence him.

(9)

Diane: What good's my counselor gonna do? She won't change my dad's ways.

Lynn: Yeah, but she might change yours.

Diane: I don't think so. I mean, like wow! Here I am against shorthand, you know. And I'm telling you about it. And, wow, you won't even help me. I mean, wow, you're my friends! Wow!

(10)

Mary: Wow, she was really upset.

Lynn: Yeh, we'll have to wait until she calms down before we can talk to her.

Analysis: Film #1

"Madison Avenue and the Twelve-Year-Old Mind"

Background: This protocol occurs in a junior high class, possibly social studies or language arts. The activities are focused on several advertisements which the students have been asked to analyze.

Rick T.: There--there--there's probably a light there in the background. And they focused about--right about here (G: That's right.) and the bright lights had it--the cameras and everything ready. (B: Ok. Well--) And didn't shine as much as this part here.

Teacher: Ok, now we've had a chance to look at some of the other advertisements and I'd like to have you take a look at this one and attempt to decide how they constructed this one and why they constructed it that way.

Rick T.: They didn't construct her????? (Class: Laughter.)

Judy: By the ocean because a lot of people like the beach.

Sue: Everybody likes that.

Judy: Everybody likes the beach.

Holly: I don't.

Judy: How come?

Holly: Crowded.

---

(1)

Rick T.: Well, you see, you notice they have to have a six pack of Pepsi there. (G: Each.) Whole six pack each, you know, like they have fun with Pepsi. Pepsi brings off lots of enjoyment, nice time....

Holly: I hope so. It hits your stomach.

Rick S.: Yeah, it says, "Pair up", and all. They're kinda paired up pretty good.

Holly: Yeah.

T: Ok. Ok.

②

Rick T.: And I see--I guess he's having a nice time with the young lady and....

Holly: The young lady is having a nice time with him.

Rick S.: Pepsi made it better.

Holly: They gear it towards younger people, you know. They know it is gonna go.

Rick T.: Uh, huh.

Judy: It says, "Get two packs of Pepsi"--for pairing up.

③

Rick T.: The only people--the older generation only buys, uh, 7UP to to use with dr--uh, with mixes.

Judy: Right. Get twice the Pepsi. That means get two.

Holly: That's the only thing my mother uses.

Rick S.: Well, "Pair up you know with Pepsi", you know. And the next time you go out and you got some Pepsi you might meet this girl, you know and, "You wanna go to the beach this weekend?"

T: Ok.

Holly: Right

T: Good point.

Rick S.: Well, he's got, you know, striped trunks and....

Holly: They're bigger.

Rick S.: Yea, I can see that.

T: Ok. What about it?

Judy: They don't really....

④

Rick S.: Well, it's kinda patriotic, you know, it's red and white. All he needs is the blue.

T: All right (chuckles.).

Rick S.: And there's the blue in the, uh, sea.

Judy: Uh, yeah, Pepsi's red, white and blue (T: Ok; G: Wow) and really the Pepsi, uh, tastes have given the most colors.

⑤

Rick S.: Well, like me now. I'm not going to be--I'll turn the page. Wow! I'll see a girl, you know. So they figure, you know, that the boy sees the girl, you know, the curves. They might see the Pepsi too.

T: Ok. Ok. So what'd they do?

Rick S.: So they put the girl there, you know, and the Pepsi, and you're gonna see the Pepsi.

T: Ok. Ok. Yeah. Ok.

Holly: They put right in your si--right where you've going to look, and it...but, you know? (Class: Laughter.)

Judy: Right.

T: Right. That's right. Ok.

Rick T.: And a summer romance. Not too bad.

T: What about, uh, things other than the picture itself?

Holly: What?

T: What about things other than the picture itself? What do they do other than the picture itself?

Rick S.: Well, that writing over there is patriotic. There's an eagle underneath it.

T: Ok.

Rick T.: Symbols like: Pepsi is an all-American drink.

G(s): Right. Right. Yeah. A memory.

T: Ok. What else?

⑥

Rick T.: Well, they're symbolizing and yeah. They're symbolizing, uh, like: "Pair up with Pepsi" and all. No fun to drink by yourself--and ya--. Company is a lot better. So, uh, if you, if you, if ya drink, drink with more people, you have to buy more Pepsi for the more people, (T: Ok. Ok. G: Right.) and so more money for the company.

T: All right.

Holly: It tells you when to drink it, where to drink it, and everything like that. Uh, they aren't the big, long words, you know, (T: Right.) like "convenience" and everything like that, you know.

T: Ok.

Holly: They just use short, simple words, everybody knows. You know?

B: Like you can look at it and it's there. You can see it.

Holly: You know, you can sit there. You can just look at it, and you've got it, right there.

T: Ok. Now, I want to finish up by pulling out that one last point very carefully. What was the point about the words?

⑦

Judy: "Pepsi's got a lot to give."

Rick S.: "Pair up." And they're big.

T: Just a second. Rick, what'd you say?

Rick S.: Well, "Pair up." You, there's two people there. Pair it up. Pair up the two--six packs (T: Ok.) you know (T: Ok.) and it's big print.

T: Good. Big print.

Holly: The length of the words, you know, isn't, isn't long, you know. It's, it's short and to it. (T: Ah.) You know?

T: Ok.

Rick S.: You can see it as soon as you look at it.

Rick T.: Brief and simple.

T: Brief and simple. Good. Ok, got one more. I want you to take a look at this one. Try and analyze it. (Rick T.: That's nice.) I'll be back to work with this group again. Ok? (Turns and addresses the other group.) Now, let's take a look at this picture and see what you can come up with in this one.

⑧

Becky: They always try on cigarettes to make it look real good and everything's young and fresh and spring. They tried to make the package look real springy in there too.

T: Ok. How?

Becky: Because they have, you know, all of the trees, and the two people strolling through the woods. And that jazz.

Mike: Yeah, and the trees are red and that's bright and catches your eye fast.

T: Right.

Becky: Yeah, and they never show the old people in them, so--.

T: What other things can you notice? What other things do you detect?

---

⑨

Van: Uh, like, you know, it seems to me like somebody who would want to advertise a cigarette commercial would, you know, say something more or less relevant, you know, or something like--to cigarettes. Like "good taste" or something, instead of, you know, like, "this is the moment", you know, and having cigarettes--having to do with this special moment. This is a --.

T: Ah.

Van: You know, a certain influence, I think, it might have on people.

T: Ok, what special moment is that?

Van: Well, this--well, smoking is the special moment, you know. Like this is, you know, the moment.

G: The time of day.

T: The time of the day.

Van: There's nothing else to do but sit around and look at each other's eyes and smoke cigarettes.

T: Ok. Ok.

Mike: Yeah, but it's the uh--Ok, but they don't just, Ok, "This is the moment. Let's go smoke a cigarette."

T: Ok, what kind of moment is it then?

Mike: Well--.

Lori: It's a togetherness moment. It's a time to be together.

T: Ok, all right.

Mike: Or when they, when sometimes, when people smoke cigarettes it's just a habit, you know, like when they get nervous they just pull them out and light it and--.

T: They look nervous? (Referring to ad.)

(10)

Mike: Yeah, or else they--.

Becky: These guys don't. They try to make it seem real natural--smoking. But it's not.

T: Ok. Ok. Well, look, there were a couple of other things I wanted to ask about--about the people.

Mike: Well, ya mean, how they looked?

Becky: They, they're both good looking. They never pick people--normal people--(B: Superpeople.) that, they haven't got everything--beautiful, ya know?

T: Yeah.

(11)

Lori: The guy has grey hairs. (Class: Laughter.)

T: Does he have grey hair?

G: No, that's just the lighting.

Lori: Looks like it.

T: Yeah, I see what you're talking about. I think it is just the lights.

Mike: And, you know what, a lot of people that you see smoking, they're not really this young. They don't, well, a lot of them are older like 29, 30--well that's not old, but--.

G: Well, that's what they are.

T: Ok. Ok.

Van: There's another thing, I mean, that when you're looking at a commercial, if you, if you like what they're showing you get more interested in it. But if you don't particularly care about, about cigarettes, then obviously, you know, the commercial that they're trying, you know, about, about cigarettes, isn't, you know, gonna interest you at all.

T: Ok.

Sue: Yeah, but to the, to the younger people that haven't tried it, the, the carefree way (G: Yeah.) and everything.

(12)

Becky: Yeah, they make, they make it look all, cigarette smoking's wonderful and--.

T: Ok.

Mike: You're "In" if you smoke, you know. All this stuff, which really is---.

T: Ok.

Van: It's funny, how they relate, you know, good clothes, and everything.

T: Who, the cigarettes or the people?

Van: No, but how they relate--good clothes and everything, with, with cigarettes, and every, everything like that.

T: Oh, you mean the clothes. In what way?

Mike: Everything, good they have in it, you know, they show you everything good, good clothes, uh, good people, you know, (T: Ok.) nice coffee, coffee cups, all this.

T: Ok.

(13)

Becky: And then--the way there's these two people and then right in the center of the picture there is two cigarettes.

Mike: Yeah, and at the base it sorta--the base of the picture, it shows them leaning over like that. (T: Um.) It sorta draws them up toward the center, and then you look down and there's, the---, you see the white coffee cups, and you look up and there's the cigarette.

T: Ok. Ok.

Mike: And all that stuff is just white.

G: And they're white too. And if they'd worn light shirts, then it wouldn't a--it wouldn't a been such a contrast. But since they wore dark shirts, you can see the cigarettes more.

T: Hey, that's a good point. I hadn't thought of that. That's good.

T: Now, what kinds of things--excuse me, Dan. (Addressing the other table of students.) Would you hold it down a little

bit, please. Ok. Danny, what kinds of words have they used here? Can you see this?

Danny: Uh, not too good.

T: Ok. Lemme turn it around for you. Can you see it now well enough so that you can read the words? What kinds of words have they used?

Danny: Um, busy--type words?

T: Pardon me.

Danny: Busy-type words.

T: Busy words? All right, in what way do you mean "busy words?"

Analysis: Film #2

"A Letter to the Editor"

Background: The students in a high school social studies class examine a letter to the editor in which the writer attacks a number of governmental welfare trends and tells why he endorses a particular candidate for public office.

T: We've been studying some letters to the editors, and Dave was good enough yesterday to bring in one of the more interesting ones that I've seen so I thought I'd--uh--mimeograph it out and--uh--give it to you today. First of all I'd like to have you read it over and then we'll talk about it. (Pause for reading.) All right. Everyone's read the letter to the editor now. Linda, what's your first reaction to this?

Linda: Well, I think--kinda negative really.

T: Negative. Your reaction to that--negative reaction. Brad?

Brad: Well, part of it I, I don't like to believe any--er--part of it. Uh--he's too much one way. Some of his points are pretty good. I agree in some cases, but it's like he's trying to sell something, to me, and he's goin' too much one way. I--I don't go for that stuff.

T: Dave, Brad feels that he's trying to sell somethin'. Dave, do you agree with that?

Dave B.: Yeah, he's--huh--trying to say that Mr. George Shallow's the man and--uh--and he's trying to sell it by stereo--stereotyping the people sorta, you know that--I mean he's saying all the people are--uh--just one way. All the--and then without giving any--uh--.

T: Just one way?

Dave B.: Yeah.

T: He's formulated this George Shallow in one one way, you say. What--uh--what is his basic assumption about George Shallow? What do you think Charlie? What's his basic assumption there?

Charlie: Well, he's made George Shallow into a--uh--a, a hero-type. He's--uh--make--uh--everybody that's ever wanted welfare or ever has had to have been on welfare--uh--really, he really down-grades them and he makes this George Shallow guy sound as if--uh--he would get rid of welfare and thereby um, oh--...

Cheryl: Cure all problems and everything.

Charlie: Cure all problems, yeah, right.

(1)

Cheryl: What bothers me is, all through this, I really don't, you know, go for what he says about welfare. --I mean, you know, I kinda like welfare--I'm, it, but...., (class laughter). No, really, in well, in all the way through--like--he says down here "When will the good, decent American citizen stand up and say no, no?" Well, he saying that if I don't stand up and say "No, no," or if I don't agree with him, then I'm not a good, decent American.

B: Yeah.

Charlie: Right, well, but, you know, like if you're very, very poor and haven't got enough money to even buy food to live on, they're not going to worry about what the rest of the country thinks about you. And you're gonna to need that money.

Cheryl: Yeah, I mean, I, I agree that welfare, I mean some people misuse it, you know. But on the whole, gol, this guy's really...

Andrea: Yeah. He's saying that everyone that's on welfare is on it because he's too lazy to work, you know. He doesn't leave it open that's there's other reasons people can't work and really need need it.

T: Do you--uh--this idea that people on welfare--uh--are too lazy--is that a fair--uh--uh--assumption?

(2)

Brad: Oh, there'd be some of them like that. (T: Ok.) There's always some, but there's some that really do need it, need that help.

Cheryl: I know. And he's just not--I mean like if you put some really super statistics in here or something, that would--that might impress me a little more, but like he--the very first sentence, "More and more people are taking more and more money." Uh, he doesn't--that's all he says....

T: Ok. Brad, what's your reaction to that?

③

Brad: Same as hers. He's talking about all these "More and more people are taking more and more money." What's the first thing you see is--money, you know, money in taxes, and people don't like to pay the taxes. Figure they're forking over too much money and he's saying all the people on welfare are just usin' us -- 'cause we--he's they're using our money. They don't--they're lazy. He's stereotyping too much here. I just can't see it.

Dave J.: Kinda sounds like he's mad because his taxes are too high....

Brad: Yeah.

T: Uh, Andy. We have--uh, his, his tone is emotional. All right we can go along with that, most of us. Uh, how does he, can you give, uh, from your reading there an example of a way that he would use this emotion?

④

Andrea: Well, as Brad says, he, uh, he appeals to your not wanting to spend money of other people, but he also keeps bring up America. "Be a good, decent American and go along with the way I think, you know. And if you think any other way, you're not. It's you know, just because it's his opinion, "ok, Good American, that way."

T: What is a good, decent American?

B: (Sardonic laughter.)

Cheryl: A what?

Dave J.: Where's the flag?

B: Yeah. (Chuckles.) Right.

⑤

Brad: He sees a good, decent American as a person--uh--that does 'honest labor," as it is written in here. Otherwise, well, if they don't work, they're not decent, he feels.

Cheryl: Yeah, one thing that he says, that really, upse--, I mean, he says a lot of it about Americans that, I mean, you know, like he says--everytime he refers to the welfare people as Americans he always puts it in quotes. And that kind of upsets me, you know. In other words he's saying--in just Americans with quotes around it, he's sayin' "fakers."

Dave J.: I think he means an honest American would be kinda like a Walt Disney movie is. I don't know. (Laughs.)

B: Right.

Dave B.: In the second paragraph, it--he says it's the--"the beliefs which this country has been built upon: that you don't get something for nothing, uh, one must work hard, are being eroded with welfare check..." And there's the belief there that he kind of thought of, I guess.

⑥

Andrea: But it's something he's just made up. There's no reason I mean, he's just assuming that's a belief that this country's been built upon. I don't see where he gets that really.

Charlie: He doesn't substantiate it.

Andrea: Yeah.

Charlie: It's his own personal opinion.

Andrea: You could fit anything in there that you wanted to.

B: Sure.

T: You can't see where he gets it? Ok. Concentrating on this, then: where would he get this idea than?

Andrea: It's something which a lot of people are kind of--believe in now. But it's not one of the things which our country was founded on. It wasn't a basic belief at that time, I don't think.

T: Hard working individualism. Do you agree with that--well--.

Linda: Well, I don't think it's so much of a belief, but I think that's what our country was built on. Because, I mean, what kind of a country would we have if it weren't for hard work and things. And when you--when they first got here and everything--. ⑦ He's ruling out not only welfare, but the alternative that's going to get these people out of it.

Cheryl: Yeah. They're, he is ruling out their chance. It--it really upsets me the way, I mean, he uses so much emotionalism, like, uh, our Freshman Congressmen have either been unaware of these basic values of our way of life--"there he goes back to those thingies that he believes in--" or they are products of our public schools and know no better. That is a slam. I mean, you know--(Class: Right.) I realize the established system of our schools now is, you know, not the most perfect thing, but Zowie! You might

as well make use of it. You know what I mean?

T: Well--yeah, this seems to be the way he is using this idea of Freshman Congressmen in our schools, uh....

Cheryl: We're all public--I mean, products of the public school.

T: What is--what is really the relationship between these two ideas: Freshman Congressman and--and the public schools, and then relating back to this basic assumption, then?

Cheryl: He---

T: What--.

(8)
Cheryl: Well, he's--isn't he kinda saying that they're uneducated, I mean, they don't have a good education because they've gone through our public schools. So that's why they keep passing these bills, you know, about welfare and stuff.

T: You agree? Brad, do you agree with that?

Brad: (Pause) Yes, us....

T: Well, see, the thing is--the point being that it--I'm talking about relevancy. Is this relevant to his, his statement here, his basic assumption?

(9)
Brad: He says all that: "Millions of Americans who <u>want</u> to be on welfare, I can't see millions of Americans who want to be--some of them, just, well, they can't get enough money, or anything and they just have to be on it. That's just an assumption he's--.

T: What do they make welfare appear to be?

Brad: It's baaad.

(10)
Dave J.: No, he makes it look good. No, he makes it look good. Like, gee why! If I were on welfare, I could (G: Steal others' money) have lots of money and food and watch TV all day. Sit back and let somebody else earn my living for me, and I'd just have to spend the money.

Brad: Sounds pretty nice.

T: You say "bad", "good". How can this be?

(11)

B: Oh--.

G: Well, beans are good.

T: It's a pretty good business then, isn't it? Yeah, if I could do that. Sure.

Cheryl: What he's sayin' then--is, he just is, I mean, you know, he, he--I really like he thinks welfare is just ridiculous. I mean, there's no need for it at all.

T: Yeah. Does--does he have to go that far, though?

Brad: No.

Cheryl: I don't think so, I mean....

(12)

Charlie: He's going overboard. (G: Without a line.) He's sayin' that everybody who's on welfare is dishonest. And you know that a lot of people have to be on welfare because they are just so poor that they haven't--they can't even buy food to feed their families.

Brad: But, you gotta look at it too that he's--he's writing this because this-well, Mr. George Shallow, the man they want to elect, they--sometimes in, uh, elections like this they kinda seem to go overboard. They want to get their point across. They want you to vote for my man because he's going to lower our taxes. Welfare....

Dave J.: I wonder if Mr. George Shallow appreciates this.

B: Yeah. (Laughs)

T: Well, he said that he's making welfare look like a pretty good business now, uh, and he's in support of this George Shall-Shallow. How did he say this problem could be remedied--of these welfare people, now?

(13)

Cheryl: The only thing he says is, is--uh, I mean he doesn't have any answer. It's just that he says that Americans--good decent Americans--should stand up and say, "No, no", you know that we won't allow it.

T: Doesn't he in fact give some kind of a solution--albeit simplistic --uh, of something that these welfare people could do to help themselves?

Dave J.: Vote for Mr. George Shallow.

Andrea: It says here: If you want something, then work for it.

B. Yeah.

T: Ok.

Brad: If welfare workers would spend more time using their hands for working instead of accepting doles from us who do honest labor, our tax bills would not be so high.

Charlie: He's just telling everybody that welfare is bad. He doesn't say <u>why</u> it's bad. He doesn't say how it could be improved, or what things could, should be brought in instead. It's always--it's just using a slam against welfare.

Brad: He's saying the way to get rid of welfare and make things better is for everyone to do honest labor. Yeah.

Dave J.: That's where he stops. Right there.

Dave B.: Well, well, that's, that's pretty impossible. Honest labor and all. How do you get all these people off of welfare, and--.

Cheryl: And see, he cuts down the ones, the chance, their chances for, uh, for, getting honest labor, you know, like Headstart and Medicare. He cuts those things down.

T: And, how does the goal relate to this, uh, honest labor? This--he is--it's an advertisement for George Shallow, uh. And how does George Shallow fit in here?

Brad: George Shallow's gonna stop all this.

Analysis: Film #3

"Two Poems"

Background: Students in an eleventh grade literature class discuss two anti-death-in-war poems in terms of their purpose and effectiveness.

T: For the last few days we've been talking about what makes up a poem: images, metaphors, symbolism. We've talked about particular word choice. We've talked about the rhythm in a poem and the way that it relates to the meaning of the poem. And we've talked about the choices that a poet makes in assuming that certain words will have particular connotations for people. We've done work with individual poems, and the two poems that I've given you today, I'd like you to try to compare to determine which one does a better job of achieving its purpose. All right, let's take a moment and read the two poems. The first one, The Death of the Ball-Turret Gunner and the Second one, Cradle Song. (Pause for reading.) Now, what does each poem have as its purpose? All right, which one does the better job? And look particularly at the things that we've been studying. Now which one you like better, but which one does the better job of achieving its purpose.

Rick: Well, I feel that, uh, The Death of the Ball Turrent (sic.) Gunner. I mean, this is better because he almo--, he comes right out and says it, you know: "I died", you know. He ch--I think he has a better choice of words there, and that. But and then down in the Cradle Song they use, uh, you know, "the color of blood will appear." I--you know, it's supposed to signify death. So I feel that the first one has it because, you know, he just says, "I died." And there's death.

T: (Calls on student.)

Jenny: Well, I think The Death of the Ball Kurret-Turret Gunner does too. But not because of that, but because of its understatement, you know, because it--it's so calm and just serene the way he tells it. And this one it says like, "will scream to your waking." And it sorta screams out and, I don't know; you have to supply the emotion in the first and so you get more out of it, I think.

T: If we look at the, the two poems and they--we say they both have the same purpose, and you're saying that the first word, "fell" is stronger, more dramatic, which one has a better word choice in that context of being sent, killed, whatever?

G & B: First one.

T: The first one. All right. Let's see what other words you can find that are similar, in both poems. All right. Let's take the quality of the expression there.

Carole: Which expression?

T: In the two poems.

Carole: Well, at first he's, all the time in the first one, he is, he realizes what is happening. I mean, he may have had an illusion before. Or he may have had a, a dream of what life was about, but he's lost it, and he's explained it here that he is, he is "loosed from earth's dreams of life" and that --and that he woke to--he has awakened himself to this.

(1) But uh, in the second one, he's saying, "Don't, don't wake up." I mean, "Don't, don't realize that this is what's happening." Really, he explains what's happening in the in the middle. But on--then on either side of it, it still says "sleep."

T: All right, then, if they're writing a poem that is anti-death in war, which way do you think expresses more strongly the feeling of illusion and reality, life and death in here?

Kelly: I think the first one, because, uh, he's died, you know, and it's, it's--he wants people to kind of--it kind, it kind of repulsed somebody, you know, to make them really realize that people are dying. And in the second one he hasn't died. He's just thinking that he might have to.

(2)
Becky: Well, it's not just that. He's--in the first poem, he just states facts, you know, and he's not really--it doesn't seem like he's trying for any sort of lyrical, um, rhythm, or any--whatever.

Kelly: To me, in the first one, the part where he says, "When I died, they washed me out of the turret with a hose". I mean it repulses me. I mean, you know, just the thought of it.

T: Why?

Kelly: Well, they treat him like he's sub-human, like he isn't. You know, he's not--

3
Becky: Yeah, but he's expendable and if he's all mashed up and, and all, and all burned, or something 'cause the plane crashes. Maybe it burns. Maybe there's not enough to pick up the pieces. Maybe it's just easier to wash down.

Barbara: Yeah. But it still repulses ya.

Rick: I, I don't know, I thought more that they're trying to show there that maybe the people just didn't have time to really care about it, you know to take the time to do things, maybe the right way. That--they couldn't get involved with really what was going on around them.

T: All right, what effect does that have on the message that he's giving you in the poem -- the idea of the poem?

4

Don: I think it's good the way he said that because those kind of things happen where a guy gets killed--you--. Death is not so pretty sometimes. And he was just....

Jenny: People don't like to realize it. They like to make, they like to make things sound better than they are.

G:B:&G: But that's the whole point of the poem. B: I know. That's why he said that, because he wants--he's against--- G: That's why the poem is so good is because he, he really tells, like the things really are.

T: All right, is this, is this realistic?

G: Oh, yes.

Rick: Very.

G: I think so.

T: Are we concerned with whether its realistic ? Or are we concerned with whether he has made you <u>feel</u> through the words he's chosen?

Becky: Well, to be realistic I think he has to make you get a feeling toward the poem.

5

Jenny: Well, the first one is, is understated. I mean, there's not really any emotion. He just says it like it is, very matter of factly. And I mean, it's short, but sweet, you know, like they say. I mean, it's short and it comes to the point, yet he doesn't scream out in anger and he doesn't, he doesn't cry or he's not bitter. I mean, he says just what happened.

Kelly: It's sort of a blunt anger. I mean, he just states it.

Jenny: It doesn't seem angry to me.

Becky: I don't see any anger in it.

Barbara: I don't either.

Kelly: I see an exact--like he was writing what happened.

T: All right, back it up. Where do you see anger, Kelly? What words?

(6)

Kelly: Uh, I don't know. The last line seems that--he's angry, you know, the guy that wrote it, the author, it seems like he's....

Becky: Or are you angry at the people that washed him out? Because you didn't like that.

Kelly: It seems like <u>he</u> is. The way he said it. It just seems like he's up--he's really upset towards the, you know, towards the people that....

Becky: He doesn't say--he doesn't say, "They <u>just</u> washed me out of the turret." He says, "They washed me out." Like, o.k., so they did that.

Rick: I mean, like that's all that was left of me.

Barbara: Yeah. Or maybe they washed him out so someone else would take his place.

Carole: And it doesn't fit with the tone of the rest, uh, the rest of the poem--, 'cause he's not angry.

Becky: You just don't like the way that they didn't worry about him.

T: All right, that's a shift there, in tone.

Jenny: No, there isn't.

Rick: No.

T: All right.

Jenny: Because it, it's just flat the whole way through. But, I mean, that's what gets you, is because he's not--and you feel he should be, so you get doubly angry.

T: All. Let's take a look at the second poem. What does it do?

(7)

Chet: Well, in the first part, I mean, not to get back, but this, I think the last line kinda sets off the whole idea. I mean, the whole poem is written as, uh, kinda a matter of fact bloody-lookin' idea. So as not to appeal to the people as to what he's saying, but to show how ugly it really is.

G: Yeah.

(8)

Chet: I mean, this is the, the purpose of the first one, I believe. And, I think of these words as an excellent example of putting this guy's feelings down. I mean, he's really put the right kind of words there to show how bloody and ugly his dying is, and how little meaning his dying has to anybody else.

T: Good.

Jenny: The words are all common. I mean, they're not big or, or anything that you wouldn't use. But so is his death, I mean, it's just the way it is.

(9)

Barbara: It's deadly and it says, "And will send you to die". I mean, it's beautiful but it's deadly too....

Becky: Yeah, but he's using more metaphors and other--in the second poem, I think. Like aluminum bird, and "The morning has a scar to mark on the horizon", you know.

Jenny: You're--he's just dreamin', and you see an aluminum bird, you know. And, it's like he's seeing in his dream this beautiful thing flying through the sky, which is--it's really Death.

Kelly: The words, the words are too soft.

(10)

Pam: Well, this, this second one, The Cradle Song, uh, I don't like it at all. It makes me mad, because he doesn't say anything about, uh--I mean he beats around the bush about war. And he says like this, he says, "The morning has a scar." Well, "scar"--he's uh--what do you say--is representing war, and it doesn't--he's just beating around the bush. And it doesn't say--it's it's not as forceful as in the first one like where he says, "They wash me out of the turret with a hose." It's just, it just doesn't hit me.

Don: Yeah, the words he's usin' he's--he's usin' a whole bunch of words and you got to cipher the meaning out of them all, you know, to try to even figure out what he's trying to say. And, and you just can't have any effect that way, really, when you're talkin' about somethin' like this, if you want to get a point across.

T: All right. Any other comments about it?

Jody: I can, I can find just about nothing in the second one, that even hints that it's about war except for the part about the "Aluminum birds will send you to die". And I guess I don't care for it because of that. And then, the first one is oh, is it's, it's almost personal, like someone's telling you what happened to them and you feel sorry for them, and uh, it's really bad. (Teacher laughs.) No , really, it, it's like someone's telling you a story about what happened to them, more than anything.

T: All right. So that you think that, uh, the way he has chosen to present it in the first poem, gets to <u>your</u> emotions more.

Jody: Yes.

T: Any other comments about that? Do you have any other reactions? Anybody like the second one better.

(11)
Barbara: Yeah. I, I do. I can kind of feel myself in that one. I mean, I know I'll probably never be in a turret, you know, being shot at, like in the first. But in the second one, I can just see myself, you know, lying there dreaming, and then all of a sudden, these aluminum birds fly over and they drop something on me and they kill me. I think of it more in terms of myself--as in some guy who's going to be sent to the war, you know, and who's going to be doing that. And so the second one is like a warning to me and it--and I get more out of it than I did the first one. It's it's subtle, but you think about and you-- it sounds soft and sweet and everything. But then when you think about what it says, it's it's really a, a warning, and it's tragic.

T: Fine. Any other comments?

(12)
Kelly: Well, the first one to me seems more realistic. Uh, more effective -- because it's something that has happened. I mean it's already happened, I mean, I mean, if you take his word for it, there's no doubt I mean, it exists. It's already happened. In the second one, it could happen, you know, it's not, it's not something that you can relate to as being a fact.

T: All right. Any other reactions, any other reasons for choosing one over the other?

Carole: Well, I like the first one better, but something I just thought about the second one was that he is saying, you know, "Sleep late, pretend that the morning is far". But he's just saying "pretend" because he knows that you really can't, that you're going to wake up and that this is going to be the situation. And so he's just--like a warning, telling you ahead of time, but you know, you kinda have to think it out for, for what it is, you know. Where the first one, just it's so blunt, and uh, it just tells you right off that, that this is at least how he felt (T: All right.) or showed you, you know....

T: So which one do you think is more effective?

Carole: I, I prefer the first one. I thought it was much more effective.

(13)
Becky: The second one. He says, "The color of blood will appear and wash the morning sky." He uses an image or something to convey blood, and death, and gore, and all sorts of things like that. But in the first poem he says, "A welt of black flack" and "To the nightmare fighters." And, he says what it is. I mean you don't, he doesn't give you any sort of image to, to transfer what he's trying to say. It's just there. And I don't know, I just didn't like the way he's--he talks about "The color of blood will appear and wash the morning sky" because when morning comes again, that's kind of like a rejuvenation and, and it's a reawakening--and it's another--a whole new day and it shouldn't be reminding someone of death. And I just didn't like it mostly because of that, I think.

T: Very good.

Evaluation: Film #1

"Three Menus"

Background: Junior high students examine several menus to determine which combinations of foods make a well balanced meal and why. They are asked to make simple choices in light of what they know about the basic seven food groups and food preparation.

Menu I: Spaghetti, bread and butter, Jello, coffee. Menu II: Lettuce and tomato salad, chicken, mashed potato, rolls and butter, ice cream. Menu III: Meat loaf, baked potato, bread and butter, cake and milk.

(1)
Teacher: Which of the three do you feel is perhaps the best menu, the best diet? Rick?

RicK: I'd say Number II is because it contains all the, uh, essential ones, the seven basic foods.

T: It contains all of the seven basic foods.

Rick: Uh huh.

T: Julie?

(2)
Julie: Well, I agree with Rick because of his reasons and because Number III and I have a lot of starch and are overbalanced and they have a lot of cooked foods -- that takes vitamins out.

T: Now, you mentioned starch, most of the menus there have starch in 'em. Are there any menus that are better even though they all have starch? Is it just starch alone that makes it a poor menu? Mike?

(3)
Mike: Well, uh, it's not really starch alone, it's sorta--it looks sorta overbalanced because like in Menu I--it has, it doesn't have any, it doesn't have that much meat, or any greens or fruits in it, or any dairy products also. And so starch is sorta the main thing and the same with III except it has a little bit more meat and Num--Menu Number II it's just has everything there and....

T: Van, you got a comment?

(4)

Van: I just like Menu III better because, you know, Menu II doesn't have anything to drink. The only dairy product there is ice cream. So even though Menu III is lacking a few things, uh, I like Menu III better. I think it'd be better.

T: Becky?

(5)

Becky: I think Number--er--Menu I because you've got spaghetti, and bread and butter, and Jello, and coffee. And it's--well you can get the, some of the other ones that you need earlier in the day, in other meals, you can get some fruits. And you don't always have to have fruit at dinner or you don't have to have it every night is what I'm saying, and so I think it'd be the best one.

T: You think that Menu I is the best one. Was it you Rick, that thought Menu II was better?

Rick: Uh huh.

T: Because it had most of the basic seven in it.

(6)

Rick: Well, it has all of the basic seven, with your fruits, and lettuce, well, your fruit and vegetables in the salad, and then your meat and then the mashed potatoes and rolls and butter and ice cream. There're all the basic seven.

T: Let's take, Holly?

Holly: Um, I...well, what one is the vegetables in Number II? Is it...?

Rick: The lettuce.

Holly: Isn't lettuce a fruit?

Several: No.

T: Well, I think you should probably consider it as a vegetable.

Holly: Oh, ok.

Rick: Tomato is the fruit.

T: Lori?

(7)
Lori: I disagree with, uh, Becky because Menu I, it doesn't have any, uh, it has coffee in it, and that doesn't have any food value. Milk would be better.

T: Now you've had some practice examining some sample menus. Let me erase these and try three others. Again let's take a look at these three menus. Perhaps you can make some comments about which or maybe there are two that you feel are balanced diets, are adequate. Or maybe you feel there's only one. Take a look at 'em, and then I'll ask your comment on them. Let's start with, uh, Rick?

(8)
Rick: Uh, I think Menus I and II would be the most nourishing because they have all the, uh, you know, your meat and the basic seven, uh, foods in them. Menu III, it--it's really just made up of just juice and pudding, 'n like that.

T: Van?

Rick: Anyway, I don't think it has much meat....

T: I'm sorry.

Rick: As the other two.

T: Ok, Van?

(9)
Van: Also, uh, Menu III. It has, uh, boiled carrots, and, uh, that, when you boil carrots, it boils out an awful lot of vitamins and stuff, so, I don't think, you know, as far as vitamins go, Menu III would be as good as the other two. Holly?

(10)
Holly: Well, on Menu III, the fried potatoes, you know, they're not too good, you know, they're kinda icky, and you know, fried things don't do very much for--ya know. Um, and Menu I is better because it has, uh, your vegetables and your fruits. Let's see. Yeah.

T: Let's see if Julie will agree with you.

(11)

Julie: Um, I think Menu III isn't that good because of the reasons people have given and because of the soup. It's probably came out of a can and it might not have as many vegetables as you think.

T: Julie, do you feel that because, uh, soups might come out of a can that that makes them improper for a balanced diet?

Julie: Well, they might, they might not have as many vegetables--- or they might have other things added because of preserving.

T: Ok, Rick?

(12)

Rick: Well, Menu #, Menu #1 has quite a few dairy products: cottage cheese, uh, butter, ice cream, and milk, And uh...

T: Are the dairy products alone sufficient?

Rick: No. And--but it has not that much starch and just some poultry, tomato juice, and broccoli. And, I don't think that's really that good.

(13)

Julie: I think Menu I is the best because Menu III is unbalanced and Menu II has a lot of baked things in it. And it's kind of--it has quite a few sweets, too.

T: Ok, very good. Uh, tomorrow, be sure that you bring your textbooks to class and perhaps, uh, Dr. Smith will be able to come in as he has promised he would, and we'll discuss with him your ideas about the deficiency diseases. What happens when you eat too much of one kind of food.

Evaluation: Film #2

"The Petunia Project"

Background: Members of a biology class hear and react to a classmate's experiment dealing with photosynthesis.

T: Now, all of you should have Sam's lab on the photosynthesis project he was doing. And as you can see here, that he is, uh, doing a lab on the uptake of CO_2. And he has it as a variable: the intensity of light and foot candles. Now, uh, as you, you've had a day to look this lab over and do you think that, uh, how do you think that he's done on this lab? Anyone? Paul?

Paul: Well, generally, pretty good.

T: Pretty good lab, huh?

Paul: Yeah.

(1)

T: Dave?

Dave: Pretty good except he did make a few mistakes in validate--making it valid procedure as far as controls and things like this.

T: Uh, huh.

Dave: Taking many samples.

T: Well, can you be more specific? How could he've done a little better?

(2)

Dave: One thing, he only used one petunia plant and only one condition it says, anyway in here of temperature and things like this. And we don't know whether these--if the things were changed.

T: Ok. One, one petunia plant. How, what--how could he have done it a little better?

③

Dave: He could have what--gotten several plants; petunia and other kinds of plants. And it might have helped a little bit.

T: Now, you're saying, uh, he should have increased the number and possibly he shouldn't have limited it to petunias? Maybe another type of plant too. (Dave: Uh huh.) All right.

Anyone else? Uh, Carol?

④

Carol: Well, I think the petunias--you have--they're all, they're all healthy. I'd like to see what the difference is between sick and well, sick and well, and the young and old, really old plants.

T: So he in, in this lab, Sam used, uh, healthy plants, didn't he?

Carol: That's what he stated.

T: Well, what--did he say anything about this in the conclusion or....?

Carol: He said just "all plants"...and he didn't--.

T: All--he--

Carol: Green plants.

T: In his conclusion. Ok.

⑤

Uh, how about, uh, how about his controls? What--did he do a very good job on controling all the variables? Terry?

Terry: Well, he only, uh, he only took one measurement of CO_2 at each light level, you know, and I think he should have took several.

T: Ok. This would've gone along with the number of plants, wouldn't it, such as more than one plant. Now on his graph, uh, as you can see over here, Sam, can you move that graph around a little bit so the whole class can see it? Ok. Sam, could you, uh, explain your graph there?

Sam: Uh, this graph was done on the uptake of CO_2 by the pet-- petunia plant that I used. And on the left, I graphed or I plotted the amount of CO_2 that was assorbed (sic.) by the plant and on the bottom, I recorded the amount of, um, light hitting the petunia plant. And the amount of CO_2 that was assorbed by the plant seemed to, uh, increase proportionately to the amount of light that was hitting the plant.

(6)

T: Ok. Uh, Laurie, what do you think of, uh, Sam's graph?

Laurie: I think he did, uh, a fairly good job on the graph. But I was wondering, how come it drops down at--when it gets to 900?

Sam: Uh, I'm not really sure why there was a drop off. Uh, that could have been an error or something. I didn't carry it out far enough to draw any conclusions.

T: Ok. Uh, well, how about, uh, I noticed on your data chart that you have, uh--. Set it back on the, against the counter there. I think you can put that one back now, Sam. --And here on the data chart. Now this chart, class, shows the same information that's on the graph, but as you can see, the Column A and Column B--these are the two bits of information that are plotted on the graph. But Sam has a third column here: $\frac{B}{A}$. And this shows uh, a relationship between "A" and "B". Now, can you explain how you got $\frac{B}{A}$, Sam?

Sam: Well, I took the, took column "B" which was the amount of microliters that was absorbed of CO_2, and I placed it over the amount of light. And I took that ration and, uh, I got my $\frac{B}{A}$.

(7)

T: Ok. Uh -- Let's see, Lionel?

Lionel: Yeah, well I think it's, it's pretty good in, uh, as a whole. Seems like with the dropoff on the last one that he would have noticed it. He should have done something. And it even started dropping off already at, at 700.

T: Ok. Sam, why don't you put up your, uh, data table there. Now, uh, what do, uh, some of you think about Sam's lab?

(8)

Gregg: I think the biggest mistake he made in the whole, in the whole thing was generalizing that his, that his results for petunia plants would apply for all plants, for all green plants. I think, I think that was a big mistake.

T: Well, just tried, you know, several different kinds of plants, uh, flowering plants, non-flowering plants.

T: Ok.

(9)

Laurie: How many would it take before you'd consider it enough of a variety?

Sam: I don't know. I still think that one's enough.

T: Several, two, three, four, five, probably would.

Gregg: Yeah, I think you could get a good idea from, you know.

T: Um huh. Ok. Anything else?

(10)

Lionel: Uh, I think one thing that would have helped quite a bit on his, uh, thing would have been if he'd taken one reading way up high, with lots of light. And, then he would have been able to tell if it went, if it went way down, or if it went--stayed keep going up, or what it did.

T: Ok. You mean if the uptake dropped off?

Lionel: Uh huh. Yeah.

T: Right, uh. Good suggestion. Uh, anyone else? How about uh, on your, uh, sheet here, on Sam's handout, um, how about--we've covered controls pretty well. He's controlled most of the situations. What were some of the controls you had to take into account, Sam?

Sam: Well, I had to take into, uh, the temperature of the greenhouse, the humidity, the amount of water, the min--the minerals in the soil so they each, so that the plants got enough minerals, and that. And, uh, the light intensity seemed to be controlled ok.

T: Uh, now under what conditions did you grow the plants?

Sam: Well, I grew them in a greenhouse, uh, with quite a few other plants.

T: Ok, can anyone, uh---.

Gregg: Those other plants could have affected his readings.

G: Uh huh.

Gregg: Maybe he should have, you know, separated 'em or something.

David: Maybe that's why his CO_2, uh, absorption went down, was because it suddenly--after a little while, the plant couldn't take any more oxygen--or carbon dioxide in because the other plants were taking what was left. Well, one of the things, when it was crowded with other plants in the greenhouse, that the carbon dioxide intake might have been affected because it could have--there was only a certain amount available in the room. And if it wanted to absorb any more than that it couldn't anyway. There wasn't anymore left. So that's where the dip might be in his graph, in the end. When it got up to so much, it just couldn't absorb anymore, 'cause there wouldn't be any left.

T: Ok. Uh, how 'bout, uh, Sam's lab overall? Uh, what do the rest of you think about the lab? How well he's done it, uh, how well he's presented his data, uh, how good're his conclusions, uh, anyone?

(11)
Gregg: I think he did, uh, kind of an all-around good job. He presented his data well, and everything, for what he did. But I just don't think he went far enough with any of it. He should have used more different plants, and uh, gone farther with his graph.

Sam: With the time that I had, this was about all that I had time to do.

(12)
Andrea: That kind of gives us an idea anyway of how, how much it takes to increase some things, too. Kind of an idea so we'll....

Lionel: I don't think you should have done the extrapolation, though, just the graph, 'cause, uh, it's a little bit off.

(13)
Andrea: And you should have just said it was for petunias, not green plants.

Evaluation: Film #3

"Lips, Necks, and Shoulders"

Background: Some junior high students visit a pottery teacher's laboratory. They watch the potter at work and discuss some of the ceramic pieces in the lab.

T: You see that the--uh--form we're working on can be quite plastic--and the clay that responds to the potter's hand. And, although you'll find the clay has a spirit of its own. And you'll find that things like this crack, and we have to trim and take them off. Eventually, if we work long enough at this, we'll end up with a--a pot that'll have a number of parts, and these parts correspond to the parts of our body. We'll find that right now I'm working the, the lip and shortening up the neck. It's very plastic. We can fold it right back, one part over the other, move in here and bend that area up just a little bit, back out. Eventually, when we're through with this piece and after it firms up, and we uh--uh dry the work, we'll have the base down here that we refer to as the foot; we'll have the belly, nice big round fat belly, that looks like it's just waiting to hold something. We'll have a neck, you can see up here, and the lip. So, these are the primary parts of a thrown pot. And, this is what we're doing here, of course, is throwing on the--on the potter's wheel.

Let's go over here to look at--to the table and look at a few other pieces, and--uh--see some other stages that the clay is gonna go through.

Let's look at a few pots and see if we can't--uh--come up with some--uh--determination as to which pot might be perhaps a little better than--uh--than the other by--uh--some observations you might make. Here's a couple of cups. Here's a handmade cup, here's another handmade cup. Why don't you take this one, Debra, and Robert, take this--uh--here's another. And--uh--let's see, I think I had another one.... Oh, here's a beauty! Mike, you take this one. Ooooh, I think that's about all I've got, as far as the handmade cups. And, uh--look at each other's cups. And which one of the--these particular cups do you feel might be a little more successful as far as handmade cups, or a cup made for a functional use, by some craftsman here. Any ideas?

Frances: That one.

Mike: I think that one.

T: Why? That one. OK, what, what's your--uh--thought on it here?

Frances: It looks like this could stand up better (Sound: clunk), because I can....

T: Let, let, let's see. Think that one'll stand up better? Maybe.

Class: No. Uh uh.

Mike: It's got a smaller foot.

Frances: It has--uh--that, that has a smaller foot, so it--this one--uh--the handle is bigger.

T: The handle's bigger?

Mike: Yeah.

Frances: Uh huh. And that'd be hard to drink.

T: Which is going to keep your coffee or tea warm longer?

Mike: Uh, this one, I think. --It holds....

Frances: This one.

T: That one?!!

Delight: This one because there, there's more coffee.

Frances: There's more--uh--space in here, but this is--looks thicker.

Mike: It looks thicker because it's lower.

T: What was wrong with this other one? Mike, you had one. What, what's wrong with that piece?

(1)
Class: Giggles.

Mike: Well, well this thing--I mean this cup--it's so--it's an irregular shape. When you start to drink out of it, if there's any liquid in it, there's--it's gonna go out one of those little grooves.

T: One of those little grooves. So you start to drink, and all of a sudden, you're going to be spilling out of the sides. (Mike: Yeah. Right out there.) How about the handles? Let's look at the handles (B: Small!) on these various cups. Which handle seems the best when you pick it up? As far as secure?

Mike: This one, be--it has a bigger--you can put more fingers in it.

Frances: But like, this one, you put one finger in, an' you have to rest it here, and this finger gets tired.

T: We've got some finger problems in that, haven't we?

Delight: Not really. Depends on how you pick it up.

T: Depends on how you pick it up. Maybe what you get used to. That might be important. How about that, that handle?

Robert: This one? Well, doesn't go down, not that much....

T: In terms of breakage, which handle's gonna be the most secure, do you think?

Class: That one. (Giggles.)

T: OK. This one seems pretty heavy doesn't it?

Mike: It has more clay--more clay connecting it.

T: Right. It has more clay. Do you think more clay is always better?

(2)

Class: No. Not always.

T: What about a great big handle?

Frances: It, it'll look funny and it'll be hard to hold.

T: There's also a problem--you get--you get the pot up too--yeah, you're going to start having the, the pot fall over on you, aren't you? You're going to have some troubles there. So, it's always a degree of rightness or wrongness. Of all, of all the pots, if you had to arrange one, two three, four, maybe, which one would be number one? (B: I think this one.) As far as probably most successful?

Frances: Uh, the handle?

T: Uh, just the whole pot, the, I mean, the whole cup. Let's see this one....

G: This one.

T: We've said--we've said this is the better pot because of the--its size and what it will hold. And actually, if we ring (Sound: Ring.) it, we'll find that it's nicely vitrified too, very much as this bowl was and as this pot (Sound: Clunk.) doesn't seem to be. Let's put this over here. Now, let's look at some commercial--uh--cups. Here's a couple of commercial cups. Let's look at those. Now these are made by designers that have had--uh--evidently had some background in ceramic design. Let's look at some of these cups and--uh--let's--which one of these three do you suppose'd be the most practical, in terms of, of use?

G: This one.

Mike: I think this one would, because this one is too thin, an' I mean too small in diameter.

T: All right. What's going to happen when you try to drink out of that, Mike?

Mike: Uh, you're not going to be able to have--with your lips and everything on it, you're not gonna have--.

T: Try it. Oh! what about the nose?

Mike: Well, you can't, even if it was, even if it didn't touch your nose, it would be pretty hard to clean. I'd like to see you try it.

T: Get your fingers down in there. I'll bet you can't even hit the end, can you?

Mike: Yeah, and it's too small so you couldn't get any cleaning cloth or anything....

T: Have a real problem cleaning it. How about handles, which handle seems to be most successful?

Frances: This one.

T: Why?

Mike: Well--

Frances: You can fit two fingers in here, so one finger doesn't get tired. Your finger might get stuck, if you have a big finger.

Class: Laughs.

T: What is the difficulty with that? (Class: Comments.) It's really awkward isn't it. Oh, it really is.

Frances: You hafta--you can't hold it right, (giggles).

T: Pretty hard to hold. You--there's not enough space even to get the fingers through there, is there?

Mike: In this one, it has quite a bit of space, an' looks like it's a pretty sturdy handle by the way it's been put in--put on and it's a little thicker than all those.....

Robert: This, this one might slip off your hand, so the coffee or whatever you have in it is pretty hot.

T: How about the foot on this pot? What do you suppose the trouble's going to be there? (G: There's nothing....) What happens if you go to sit that, that down? Sits pretty flat, but, uh, how about this little ridge? What do you suppose gets--is going to happen with that ridge over a period of time?

Delight: Would be hard to clean.

T: It's going to be hard to clean. You've got to--in fact, you can see some in here that we haven't been able to get the garbage out of. OK, what else? What's going to happen if you hit something rather....

Class: It's gonna chip. It's gonna chip off.

T: You're going to chip. How about this one? Think you're gonna have a chip problem there?

Mike: I don't think so, and also it balances very well.

T: Yeah. Actually, this, I think, 'll be a little more stable, but it's going to be a chippy cup. It's gonna be one that you'll tend to have chip problems with. Show you some real beauties now. Oop!

Frances: The handle's upside down, and it'll tip this way when you put anything in it. Seems like it would....

T: You say the handle's upside down. Think it'll look better, maybe work better in that position? (Class: Yeah.) It'd be pretty hard to pour anything into, though, wouldn't it? What about--uh--yours, Robert?

(3)

Robert: Well, it's got good decorations but I wouldn't want to have it.

T: Good decoration, uh? But you wouldn't want it. (Class: Giggles.)

Robert: No, look at the handle.

T: Well--what about the handle?

Robert: Well, you couldn't very well clean inside there. If anything got in there.

Delight: It would be hard to--it looks like it'd be awkward, to put in what you had to pour.

T: There, let's try it. Let's pour some water in there, and you pour it--pour it back in there for me. Pour it nice and slow, sideways here, or something. There we go. Now pour it in there. Just nice and slowly, an' let's see what happens. Oops! (B: It drips down the side.) It's not too functional, is it? (Laughter.)

Delight: Had enough? You'd had me dump the whole thing this way.

T: OK. All right. Fine. Actually the lip...what about that lip design? There's something wrong with it isn't there?

Group: (General agreement.)

Delight: Yes, there is, the water should go off right here...yes... should point more.

T: So what happens? It all runs off the bottom and down the back. So, just because something you might think is quite pretty decoratively, it's not always too functional is it?

Frances: You could plant flowers in it.

T: You could plant flowers in it, but it's not meant for that, obviously.

Mike: It's not meant--it's not meant for pouring tea or anything.

(4)

Frances: It probably could be meant for that, because they make them just so you can plant flowers and just so--.

T: But why not use a flower pot?

Frances: Because it's different this way. (Laughter.)

Robert: Why not(?) a jack-o-lantern?

Frances: And that can be a planter box, up on the window sill.

T: Well, I guess it comes down maybe to--uh--an honesty of, of the design of the thing.

Mike: This, this little--.

(5)

T: Addition? The spout?

Mike: Yeah, the spout. It looks like it'd be a good one to pour, because it has high edges, and it has--it has so that the--the lip of the spout--it leans down.

Frances: But it'd be hard to pour from, because of the handle.

Mike: Well, because of the handle, yeah.

T: Yeah. Let's--let's try it. Let's pour some in here, an' see how that--the design of the spout is. Try to pour that back in here. Yeah. Yeah. That really pours quite well, doesn't it?

Mike: The only problem with it really, is the handle. (T: Right.) Because it's too small. Maybe if they add a little bigger one.

T: OK. Let's look--. Now, we've been looking at a couple of commercial things. We've found this pours quite well, and this doesn't pour very well at all. Let's look at a couple of, of--uh--handmade--uh--pots again, and see what some of the problems might be with, with these.

T: Debra, why don't you pour Dee a cup of tea.

Debbie: Oh, no!

Robert: Hey, Debbie, how come you're holding that lid on, there?

Debbie: It'll fall out.

Robert: Let's try it.

T: Here, Dee, let's see what happens when we pour that a little bit steeper. Oop! Well you have to pour it quite a ways, but it does fall out of there, doesn't it?

Robert: It did fall out.

Mike: Yeah. But if you only--let's say you only had an inch or so of coffee or tea or something, and you wanted to get all of it out before you put in some new stuff, you'd have to pour it all the way. Then you'd have to pour it all the way.

Frances: But usually the bottom stuff, of tea and coffee is--.

---

⑥

T: Well, you've got all the tea leaves. You don't want those anyway. Mike! (Laughs.) (Mike: OK. Let's say "no.")

Delight: And this looks good because it's thick and it'll hold the heat.

T: It is? That's a good point.

Delight: And it won't burn your hand.

T: Yeah. It's a good, solid handle. Look at this handle compared to --here's a--actually, a semi-commercial, the Japanese tea pot. What, what are the problems going to be there?

Delight: Well, the heat comes up here and comes out of the spout. And it'd--.

Mike: Let's see you try and take the lid off.

Frances: You'd be afraid to pour it because there wouldn't be any--I mean, you'd have to hold on--and stuff would get kind of all gooky, and--.

Delight: And then you couldn't hold on to it when it was hot. (General mumble from group.)

T: Can you do it though with one hand, Frances?

Frances: I don't know--. I don't think so. No.

Debbie: The lid don't fit right.

T: Why do you suppose they have this little plastic device on the end of this teapot?

Delight: So it won't drip down?

G: Because--.

Mike: It's sort of an extra lip, sort of.

Delight: Yeah. The pot doesn't have a lip.

T: An extra lip. Why do we have an extra lip?

Frances: Or else it'll drip down, like that. Like this one.

T: That's right. It's probably the manufacturer's answer to a drippy, drippy spout.

Mike: Yeah. And also if you have a--that lid--it has a little hole for the steam--you'd have your--if you go to take it off the unit or something and the steam is coming out of the top, you'd burn your hand or--(G: Then you'd drop it.) slightly burn it, and then you'd drop it. And if it only had, and if you had, it would be better if the steam was only comin' out of there, (G: Yeah, because that--) where the handle is down here.

T: I think there are probably some other functional reasons for that.

(7)
Frances: Well, that teapot, it might be easier to hold, but you can't pour with it as easy as this one, because you have to hold onto the top and the bottom when you pour with it.

T: How about the stability of the handle, too?

Frances: It doesn't feel like it. It feels like the bamboo or something will break.

Robert: How about those plates right there?

T: These? Look at some of these.

Mike: Why?

T: They're a couple of commercial plates.

Frances: It'd be horrible to eat off of 'em because the color is so gluck.

T: Well, the bottom, you could eat off the bottom. What do you mean the color is so "gluck?" How's the color going to affect your--what you're going to eat?

Frances: Well, it kind of turns it to a pinky, moldy color. (Class: Laughs.) If it were a pretty pink, it would be all right, but it's kind of moldy.

Mike: And let's say you have a green piece of lettuce on there with cottage cheese and stuff. Doesn't--.

T: Think you'd--think you'd be able to find everything that's on that plate?

Class: No.

Mike: Specially if there's a tablecloth like it.

T: Maybe--maybe you couldn't even find the plate then. It's pretty busy. How about the one you have, Mike?

(8)

Mike: Well, I don't think I'd like to eat off of it.

T: Why?

Mike: It, it's too, oh, even looking at it with food on it, it looks like it'd be too busy.

Robert: This plate can't be used for hardly anything.

T: Why?

Robert: If you tried to put food in it, and in all these cracks, food would get stuck in it, and it's so heavy you would really have to, even if you had a little more weight with the food.

T: You think it was designed actually for food. Dee, what do you think?

Delight: No, not really--.

T: Debbie, why do you think they've got a hole there?

Mike: Looks more like a wall decoration.

T: It does look more like a wall decoration. I think one of the clues might be what then? Dee said it. Yeah?

Delight: The hole.

T: Dee said it, I think that hole probably indicates, how does he want that plate hung? It'll be a hanging plate....

Delight: There.

T: Probably like that. Very good. How does it feel?

Frances: All of these things that....

Delight: It makes you want to touch it.

Mike: Looks like it's made for somebody to just touch it.

Delight: As long as you don't have a fuzzy nose. (Laughter.)

(9)

Frances: I like that plate because it's so neat to look at and feel.

Mike: Yeah, and it--but also it can't be used for anything except for maybe rolls or hold rocks or something.

Robert: Nuts.

Frances: You can grind things on it.

Robert: How about dry things like nuts or something?

Debbie: It's not really--I mean.

Frances: I think it's neat to look at and hang on the wall, and touch.

Robert: You can hold quite a few stuff on it--pretty good--heavy too.

Mike: Yeah.

Frances: Or you can use it as make believe--or you can imagine all sorts of things about it, like this can be fields.

Robert: Trees.

Frances: I like that pot too, right there, because it's so pretty, and it looks like you can touch it too, looks like glass.

Robert: Here's some more like wood at the bottom.

T: Real tactile interest in both of these.

Robert: Some kind of wheat or something.

Mike: Yeah. Looks like it would be used quite a bit for food or casserole or something.

Frances: Except it might make the food look dark or gray and unappetizing.

Robert: Like a feather inside.

Delight: It doesn't have a lid--.

Mike: Well, you could use it for an open, as a serving for serving foods.

10

Delight: For salads.

Mike: It looks like it would hold quite a bit of heat.

Frances: Yeah, because it's thick, something you can grasp on to easily and it would be easy to carry. You wouldn't have to worry about, you know, some--.

Robert: How about hot?

Delight: You might have to use a pot holder or something. Still the pot holder has something you can push up against so that won't slip out of your hand.

Debbie: How about that big one, right there, it doesn't look like any of them there.

T: This one, dear?

Debbie: Yeah.

T: See any other in the studio that looks like this?

Debbie: Oh, there's some right there.

T: Yeah, by golly, let's go look at those. Let's feel this coil pot. Put it down at the end of the table. Here we go, Debbie.

Debbie: Oh, thanks! It's heavy.

T: Yeah. It is kinda heavy, Bob.

Robert: It's strange.

T: You think it's strange?

Robert: Yeah.

T: Anyone have any observations?

Delight: What would you ever do with it?

Frances: You can hug it and feel it and it's nice to hug.

T: Think it's more like a machine thing or a growing thing?

Frances: It's growing and it's natural instead of being something like that right there.

T: Something more cold and calculating you mean?

B & G: Yeah--yeah.

Mike: That one right there looks like a trunk of a tree; an old trunk of a tree or something like that and it's really.... It looks like it's made to be on earth. It doesn't look like a round thing.

T: What about the one Debbie's got down here?

Debbie: This one looks more like piles of sand or something, unnatural instead of like machine.

Mike: Although it does look like a two-tree branch.

Robert: Pair of pants.

Class: (Laughter.) Pair of pants.

Frances: Instead, like the round one has more purpose for holding things and, ah, these two are more for looking and holding and touching.

Mike: Instead some--they're, well they could be used for something but it looks like they're made for just to touch and things like that.

T: Functional. Are there practical reasons for them not necessarily one of utility, primarily more beautiful; something to look at and touch. Good point.

Delight: This would probably fit in the home situation. You can use it and it's still pretty, it feels good to hold where this would probably take up a lot of space, you might be able to put flowers or wild grass or store something.

T: Why wouldn't you want to put something other than wild grass in it? Why wouldn't you want to fill it with water or something?

Mike: Well....

Delight: You could fill it full of water, but wild grass to me....

T: What's going to happen, though?

Delight: Have to glaze it first.

T: How high fired are they, do you think?

Mike: It doesn't....

Delight: Not very high.

Frances: Uh uh.

T: So what's going to happen?

Mike: It's going to leak.

T: Water is going to leak right through, 'cause there's nothing of that glass or glaze to keep them watertight.

Mike: And also, if you put grass and stuff in them, it looks for natural, looks like it'd go with the pot, instead of something like a, I don't know what else you put in them....

T: Kinda nice thought, too, about the earth moving, growing things, really is just decayed rock. That's what clay is. Well, we're looking at all of these. What about this one?

Robert: Looks like a tree or something with mushrooms on it.

Mike: Looks more like a sculpture. It's....

Debbie: An original.

T: Where might some of the problems be, do you think?

Mike: Well, it's not made to, uh, for any usage.

(11)

Frances: And, it's hard. You couldn't put water or hold things in it because it's of the way the mouth is tilted. And you probably could, but if you tried to hold it, things might break off, and it's kind of neat to look at.

T: Is there another pot that's like that here on the table? Frances, there's one down there by Bob, right there.

Frances: This one? I don't like it.

T: Why, Frances?

(12)

Frances: Well, if you have very disorganized thoughts, you can feel it. It is nice and smooth, and then it gets really rough. That's really icky.

T: Oh.

Frances: It's not pretty--it can't hold a....

T: Wait a minute. What do you mean, not pretty. Which parts aren't pretty? Aren't there some pretty parts on there?

Delight: The yellow is pretty.

Frances: Not to me. It looks kind of gross and....

T: Sort of like a goblin or....

Frances: Yeah. And, there's things in it and that won't come out, like little bits of clay at the bottom that are not glazed.

Mike: Looks like....

Frances: And it's got holes in it. So you couldn't hold water or things in it.

Mike: Looks like a can has been squished and then the top off has been laid over.

T: It does look like metal doesn't it. There's a real metal quality in terms of the way it's broken back but, you said, Frances, you said something--said it was--.

Frances: It looks like it'll break.

T: You think it'll break?

C: Uh huh.

Delight: It will. It has broken right here.

Frances: Golly--if you were strong.

T: Well, let's see--let's try it back here on the table. Let's just say....

---

(13)
Frances: It looks more like a sculpture instead of anything out of clay. It looks like it's an unnatural.

T: Let's just see what'll happen, just say if we're going to hit it. I don't want to hit it against one of these pots, oops! See, it doesn't take very much and these pieces break right off.

Assessment: Film #1

"When I interviewed him, he said ..."

Background: Relationships among black and whites are strained because of ignorance and prejudice. This film focuses upon the interview responses of a southern, white, regarding black people. A class of senior students duscuss the viewpoints expressed in the interview and attempt to cope with the images it provokes. However, their own reactions also provide some provocation.

Teacher: As a continuation of the, uh, unit that we've been on. You've been interviewing various people in the, uh, neighborhood about, uh, the Negroes and civil rights problem. Cheryl tape-recorded her interview yesterday, and I ran it off. Each of you have a copy now. Do you have any initial reaction to this interview?

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(1)

Bill: Uh, the first sentence struck me real hard. It said that the negro citizen ought to earn his rights, and I was led to believe all my life that you were born with them. That you don't have to earn them.

Teacher: Then all people have certain rights?

Bill: Yes, they're born with them. And this man is saying that you have to earn 'em. It doesn't matter, nobody has to earn 'em. You can loose them, but you don't have to earn 'em, you know.

Brad: He says not only negroes do, but comes out and says, uh, same as any other citizen. So he's saying that all people have to earn their own rights.

Teacher: Is it more difficult then for some groups to earn their rights then for other groups?

Dave: Except, they shouldn't have to earn their rights, 'cause like in the Declaration of Independence, it says that they're endowed by the Creator with certain unalienable rights. So why should you ever have to go through the hassle of earning them? You have them from birth.

Teacher: But yet, Cheryl seemed to have found a man who didn't agree with that.

Cheryl: Yeah, Yeah. No but, the way I feel is that, you know, I never had to earn any rights to become a middle class citizen. He goes on and he says that, uh, "If he wants to move up the ladder into middle class society, he ought to have to pay the price. I mean he should have to pull himself up by the boot straps like the rest of us Americans." Well, I never had to; I was always a middle class American. You know...

(2)

Brad: He comes out and says that a negro citizen ought to earn his rights through good behavior, and who's going to judge the good behavior and who's to say if he's in this certain class or anything? The way I see it, he thinks he's the judge and he'll say when this person is in this class or not.

Class: Uh, huh.

(3)

Dave: Well, a lot of the things he says can be supported by fact. You take very isolated cases, and you have a pool of knowledge and data, if you pick out certain points of that data you could support anything he says here by fact, but if you could get a general overview, I think many of the things that he says cease to be true.

Teacher: Yeah, could you draw one element here that uh--that you found in the data?

Dave: Oh, the schooling. He says they won't apply themselves, "raises hell, and drops out early," and in many schools, that's true. But, in, I think, the greatest majority of the cases, it's not.

Charles: Yeah, because everybody, you know, a lot of times they get forced into that whether they like it or not (B: Uh huh, Yeah.) you know, because they--everybody--you know--he's been always--he's been so--uh...

Ginny: He's treated that way.

Charles: Right. He's treated that way so much that, uh, he doesn't feel that he can't make it in the world anyway. So why try?

Teacher: Now, if you recall earlier in the year, uh, during our psychology unit, you learned that no one sets out to foul up. Everyone sets out to do the best he can.

Ginny: But then if you're told so many times that you aren't as better--that you aren't as good, that you can't do as good, then why should they even try?

Cheryl: Yeah.

Teacher: Isn't that kinda typical of people from the South? I mean, you know, he's from New Orleans, it says in the paper here, and don't--I thought almost everybody in the South felt that way.

Teacher: Uh, Roxie, have you, uh, have you been to, uh, New Orleans, er, in that area?

Roxie: No, but I lived in Texas and from what Charlie said, he said that everybody in the South is like that. But that's not true. It's the majority of people in the South are probably like that but not all of them, because some of them, you know, they just get along with the negroes so that they're good buddy-buddies, you know. But there are some, you know, that--that's just too good, you know, to associate with them.

Teacher: Aren't they people that associate with the negroes, the whites that associate with the negroes, aren't they looked down by the other whites who don't?

Roxie: Well--that is true, but, see, they don't seem to care. But they're white, you know, they--and well, not necessarily, well they could be, but not necessarily.

Teacher: Uh, I think the, uh, that there's an assumption here that perhaps white Southerners, uh, males particularly, perhaps, are this way, but in the North they aren't. Uh, could you compare the two groups? The Southerner and, uh, the, the Northerner or the Westerner, in our case.

Roxie: Well, that's true too, because from what I know, uh, if we're walking along the street in Texas, you know, there's always one gonna give us a dirty look or yell out the window or somethin' and say somethin' that don't need to be said. But here, you know, I've seen people that, that, you know--they'll do it--because I've walked down the street here, you know, and they, they would yell something out the window, you know, but 'd never pay any attention to it. But then there's a lot that I get along with, you know, and they'll tell me, "Hi," things like that, and they're very nice.

④

B: It, it....

Cheryl: Does it--would you rather have somebody just come right out, I mean, do people--Do they look past you? Do you find them doin' that?

Roxie: What do you mean?

⑤

Cheryl: You know what I mean...Well, like, I mean, people do it to me but not because I'm black. You know, but, you know it's how people sometimes just look past ya. You know darn well they see ya but they just pretend you're not there. In the North, do you find they do that more than like yell at ya?

Roxie: No, well, I'm so loud myself, you know, they, they can't very well look past me, you know, because you know, if they try, you know, I'm going to get their attention anyway, no matter what

Bill: Uh, I know a guy that works at the mill, you know, an, you might consider him kinda--like, well he, he knows people kinda like this. And he says that they're just a little more honest about it, you know. And like, like this, this guy he talks about it. He said, "But the people up North are just the same way. You know, they'll sit around and say 'I'm not prejudiced' you know. And then when their daughter marries a Negro though, they'll drop over dead or something".

Roxie: What do you mean by "honest"?

Bill: Well, they'll say it, but the people up North won't. They'll hide it.

Roxie: Oh.

T: Then, there well could, could be a factor of economic competition in here too. Uh, what role do you see education playing in the, uh, so-called up-lifting of the Negro into our middle class society? Is education the uh, the way in? To better housing?

⑥

Roxie: Well, you know, well, you probably could--like if they do have an education, they could get a better job, that could bring more money to get better housing. But, but they, some, some of them just don't have a chance to get their education that they need.

⑦

Roxie: I don't think, from what Ginny said about being made, uh, because guy's would say this. I don't, it doesn't bother me because I know what I can do. But you know, he, he's saying what he's what he wants me to do, but I know what I can do, what the blacks can do if they want to, but he's saying what he wants them to do. Or the way society want, um, wants them to be.

⑧

This, uh, it seem like this whole interview is against the black completely, because he say, "the blacks drop out of school, the blacks this, the blacks are in the slums, the blacks can't get good jobs." It's just the blacks. Why not the whites?

Ginny: Yeah, like he's saying every black this and every black that, like it's every single one. You know, not just certain cases and stuff like that.

T: There's a quite a number of blacks that deviate from this.

G: Yeah.

Brad: And you can say--uh, he goes a little bit overboard here, but you can say that the whites drop out of school, the some whites, you know, are just as bad. You can put anything in there really.

Dione: People are this way. It's not just a black person.

Brad: He's saying because he's black, this has been happening.

Andrea: Anyone in about the same economic level as most blacks are--this would be true of most of the majority of them too.

Linda: But, I don't really think he's willing to give blacks a chance, in raising up. I mean, he, he thinks that they'll just always be like that and he, he really thinks that they'll really have to work to get up there when we didn't have to, you know. Like, we're born into middle class, you know, and he just, I don't think he'd give 'em a chance.

Roxie: But I think that the basic thing that's wrong with this is that he thinks that the blacks can't do--can't move themselves up in life and he doesn't want them to.

Ginny: He seems to be pretty satisfied with the way they are. He's griping about it but he doesn't offer any alternative to it.

Brad: He says let the blacks figure it out themselves. It's their life.

Charles: He never stops to consider that he's the one that's making their lives that way.

Ginny: People like him.... He's the one that's making their lives that way, but he's not willing to help them.

T: Could, uh, could blacks or, uh, any other group be a threat to a man like that?

Andrea: Yes, especially if he was born in poverty and worked himself up--He's--He doesn't exp--uh, well he doesn't assume that he's going to be rich always and so on, the way that people that were born into middle class do. And he probably does feel threatened by them.

T: He could be thinking perhaps, uh, if this black rises up, I might go down. (Class: Uh huh.) And that's not a comfortable thought.

G: Yeah.

Dave: Yeah, can I have a, a slip, slip, transfer deal, to change classes?

Sec.: Yes, just a minute.

Ginny: Hi.

Dave: Hi.

Ginny: What are you doin' in here?

Dave: Changing classes.

Ginny: Which one?

Dave: The last one.

⑨

Ginny: Well, why are you changing?

Dave: Oh, Christ, those people in there are unreal. Ye gods, I bring up all these statistics. And they refuse to believe the statistics. You know.

Ginny: I know.

⑩

Dave: God! Cram it in their face and they refuse to believe it.

Ginny: I know, Dave, but we--you can't give up like that. I mean, if you drop the class, you're just kind of defeating the purpose that you even argued for when we were in there.

Dave: I know it. But if you can't do anything in the class, you might as well get out and do something else.

Ginny: Yeah, but if you're told somethin' a hundred times, do you think maybe you might listen to it at least once?

⑪

Dave: I doubt it. I don't think they will. You, you give 'em solid facts and (Ginny: I know.) they just--"Well, well", you know. "I don't think it's true." An', then, everything they say is just superficial. I mean, like, they say it and they really don't mean it. They're just appeasing their own consciences.

Ginny: Oh, isn't that a drag?

Dave: Oh, god, that was sickening.

Ginny: I mean, really.

Dave: That was utterly putrid. Those kids in there are unreal. They're really, positively unreal.

Ginny: How come you're gonna get out of it?

Dave: Oh, I'm gonna get out and do something else. I don't know. Change it to some other class that'd be worth something.

Ginny: Er, to something where somebody'd listen to ya.

Dave: Yeah. They listen in there but it's so phony. Ya know?

Ginny: They'll listen, but they don't care what we say. Uh--. They're so two-faced, ya know. Like they'll say one thing in that class. And then they get out of that classroom, and they're completely different. It's like you never said a word to 'em. (Dave: Um hum.) It makes me

(12) wonder if they are ever gonna change. You know. Because--(Dave: Don't know.)--they're hurtin' everybody.

Dave: Maybe we're gotta help 'em change. Show 'em. (Ginny: What?) Maybe we can only change 'em by example. Ya know?

Ginny: Yeah, but it takes so long that way. I wish there was something we could do. "Cause they're hurting so many people, being like that, you know.

Dave: Yeah. Oh well, I don't know.

(13)

Sec.: You're going to have to fill this out, and bring it back tomorrow and see Mr. Harris.

Dave: Oh, Christ! Forget it.

Assessment: Film #2

"No Body Contact"

Background: Rules and regulations are often difficult for youngsters to accept. Sometimes these rules are unfair or unduly restrictive. Or they are simply misunderstood. Junior high youngsters maturing rapidly and desirous of attention from the opposite sex, find rules pertaining to boy-girl relationships especially hard to accept. This film shows a small group of youngsters as they deal - cognitively and affectively - with a school rule which restricts any physical contact among pupils.

Jake: Helen, are you gonna have your kids watch Ben Hur? It's gonna be on television this Sunday night.

Helen: Oh, it is?

Jake: Yeah, Yeah. Great reports. Some of the other teachers are gonna have them watch--watch it.

Helen: The movie?

Jake: Yeah. The whole--I think it's the whole, uncut thing, ya know.

Helen: Why, that was four hours long!

Jake: Yeah. 's gonna be on. Channel 8.

Mr. Reynolds: That, that's an old one, isn't it?

Helen: Yeah, but they don't teach Latin--Oh, hi, Sue. They don't teach Latin anymore.

Jake: Gee, what's the matter, Sue?

Sue: I think it's about time we started enforcing some of our rules about physical contact.

Wayne: Physical contact.

Jake: What are you talkin' about? Physical contact?

Sue: Oh, the kids just seem to be getting out of hand, and we aren't doing anything about it.

Wayne: I agree. I think there's much too much contact, uh, in the halls and, and with the students than there should be.

Jake: Aw, what are you talking about? What do you think, Helen?

Helen: I don't think it's abnormal.

Jake: You guys just don't remember what it's like to be young. You should, you are not very old--first year to teach. (Turns to Sue.)

Wayne: Well, I think that we have some, um, some regulations and rules and, and, uh, the rules are such that, uh, there isn't supposed to be any physical contact. And, uh--.

Helen: But that is unreasonable!

Wayne: Well then, I think we should either do something about it or we should, uh, change the rules that we have.

Jake: Aw--you guys. I don't know about 'chu.

Helen: Well, do you think the rules are adequate, Sue?

Sue: Well, I think that we have some responsibility as far as the kids are concerned. I think it is a little unreasonable to say that they should never hold hands, for example. I would be for making a little bit of change in the rules. I would maybe say that they could hold hands. But I don't think that they should be doing other kinds of things. Uh, and I think we have a responsibility to see that they don't.

Jake: Aw.

Mr. Reynolds: What, what was it Sue that you saw out there that disturbed you?

Sue: Well, they're just putting their arms around each other, and sort of sneaking off in corners. And I don't think that that's the kind of behavior we should allow in a school.

Mr. Reynolds: Kind of bothers me sometimes, too, a little bit, but, uh, I dunno, we--. There's a certain kind of a thing we're expected to do and I think--I think maybe you're right. There, there's more of this goin' on than what we, what we think.

Wayne: I think one of the problems is, that, uh, the ninth graders, uh, think they should get by with this. And I think that then the seventh and eighth graders feel that they have to copy them and do the same. And I think that this is a bad situation.

Helen: Oh, I don't think that school is the only place the seventh and eighth graders see this.

Wayne: No, I would say that they see it in other places, but I, I think again, the rules and regulations that we have are such that, uh, we should be able to control it here within the school. I think that the parents, uh, uh, don't want this to take place in the school and I think we should do what we can about controlling it.

Jake: Yeah. Well, but if you ever go to one dance, er, ya know. You chaperone the dances and go to the games, ya know. You know how they act there. And that, that's what they can't understand why they should not be allowed to hold hands and mess around at the game--I mean at school when they can do it at the games and at dances. Did I get that out all right? Yeah. They do it at the games and the, the dances, ya know. They hang on to each other and they do everything they want to. And then they come to school, and its' the same teachers and the same chaperones. And here, here they get all up tight about it, ya know. So I, I think it, it's a bunch of hooey. Let 'em alone.

Sue: Well, Jake, I think they should at <u>least</u> learn that there are proper times for certain kinds of behavior. And I don't think that the school is a place for that kind of physical activity. I just don't. And I think that we have to accept some responsibility for it.

Helen: But at what point are you going to draw the line? Officially, the rule says: no body contact. That's hands.

Wayne: Do you, do you permit body contact within the classroom situation, when you are attempting to teach?

Helen: They do in elementary school, when the kids go on a field trip.

Sue: Well, that's a little bit different.

Wayne: Yes, but, but, it's very difficult to, to know where to cut, the, uh--(Helen: That's right!)--to control this.

Sue: I, I think that maybe we need to change the rule a little bit. I think it is unreasonable to tell them that they can't hold hands. Um, and, I think that, that they, perhaps, could accept that.

Helen: You gonna, you gonna name what can't touch?

Sue: I think that we can. I think, I think that we could say, uh, "All right, you can hold hands." Because I think that, that's a reasonable expression of, uh, how you feel towards each other. But I don't think that we should allow, uh, even putting arms around each other--this sort of thing in the school. And I think that they could accept that.

Helen: But, there is this whole trend toward expressiveness an, an, and letting somebody know through feeling--support, an' encouragement, an' friendship--that doesn't come easily in words.

Sue: Well, I don't think that the kind of behavior that I, uh, just saw is necessarily meant to be supportive--in that sense. I think--(Helen: But expressive, probably.)--Perhaps, but I think that's abusing the concept.

Jake: What do you think, Mr. Reynolds? Do you think that, uh--. What do you think? We've all these rules on the books that the School Board passes, ya know. We have got all this stuff on these, these rulings, an' we never enforce them, at least I don't. I don't think Helen does.

Mr. Reynolds: Well, it's, it's spring time, you know--and this, this comes up regularly. We--it, it's a re-occurring thing. We have to--I think as long as we have the, the, the regulation we have to enforce it. And, uh, I, I think it's something we don't want to get uptight about. On the other hand, I think what you are saying, Sue is, is right because, uh, we have a certain position that we have to maintain. So I'll get on the, on the P.A. system and, and make an announcement, and remind the students again of their responsibility there.

Jake: Aw.

"Dear Ann Landers: I am writing this in study hall, so please excuse the note book paper. Our principal made the following announcement over the inter-com and we are like dying. He said: 'There has been too much making out in the hallways. There will be no more physical contact, including hand-holding. This means keep your hands off each other.'

Isn't that just gross? We all agree that kissing in the halls has to be stopped, but to ban hand-holding is plain creepy. When that announcement came over the speaker the kids got like spaced out.

I realize you are not of this century, Ann Landers, and you probably haven't been inside a high school for 40 years but you could help loads if you'd print this letter and say you are on our side. --President Of The Society For Preservation Of Hand-Holding"

"Dear President: This will probably come as a shock to you but I WAS actually born in this century and HAVE spoken in hundreds of high schools during the last several years. (Colorado Springs and La Porte, Ind. just last month).

I see nothing wrong with hand-holding, but obviously a few of you cats have been mushing it up in the corridors and the principal's edict is the result. Unfortunately, the majority invariably has to suffer for the sins of the few, so keep your pea-pickin' hands off each other during school time, Chickadees. Rules are rules."

* * *

(Used through the courtesy of Publishers--Hall Syndicate and the Corvallis, Oregon Gazette-Times)

Deann: Oh, crap! Why don't they just send the cops on us?

Lee: That's right.

Van: Yeah.

Becky: Man! Suspension!

Lee: That's the worst I've heard in my life!

---

(1)

Rick: Well, uh,--well, we, we better just go to Mrs. Kenyon's office. Ya know, just talk it out.

G: All right.

Nan: What good would that do?

Rick: Well, what, what can it hurt, ya know?

Lee: Yeah. Huh? Get ya outta class!

Van: They've already made up the rule, you know. Might as well--.

Becky: We can change it by talkin' to 'em.

Rick: Yeah. May, maybe it might help.

Nan: Well, I don't know.

Several: Come on. Oh, come on, Nan. Come on. Let's go.

Jan: Nan, we can.

Nan: Oh. I guess.

Lee: OK. Come on.

(In the office of Mrs. Kenyon, a counselor.)

Counselor: What's this all about?

Becky: That announcement.

Lee: Yeah, ya know about the no body contact.

Counselor: Oh, yes. I heard about that. Um huh. (Lee: Most people did in the school.) What do you think about it?

Van: Oh, I don't like it. I mean, I disagree with it because I don't think that they should, uh, tell you how to act. I mean, like if you're holding hands down the hall or if it's just that simple.

Deann: Just because, just because a few people run around holding hands, I mean, they are just going to get all carried away.

Rick: Hold, hold it! You give 'em an inch, an' they'll take a mile.

Van: I don't think it's that big of a thing.

Lee: Uh uh.

Rick: No, but it might turn into it.

Lee: No.

Deann: I doubt it.

Counselor: Well, what other problems do you see that might come about if we didn't have the no body contact?

(2)

Deann: People'd hang around each other.

Rick: Uh, parent's complaints.

G & B: Yeah. (Several)

Counselor: Parents?

Lee: And then if other people--.

Rick: Because, uh, 'specially, definitely from the public. 'cause once the public gets wind of this, they're really gonna raise a lot of fuss. Like, "I don't want my kid hangin' around," you know.

Lee: Well, they do it in the high school. So, I don't see why we're different.

Becky: Yeah, but they're older.

Deann: Big deal!

Nan: My parent, my parents wouldn't like it. I've got--.

Rick: Well, well, see, they put status levels, an' seniority bit, uh, ya know. When you are younger, ya know, you don't--you're not supposed to know what you're doing.

Deann: Oh, I'm sure, most--mostly the people at our school do.

Rick: Well-well that--well, that's what parents think.

Deann: Well.

Rick: And you'll get a lot of static from the general public. Like, uh, it'll never go over with the school board.

Deann: How do you know?

Rick: Because, uh, the general public--un--they, they don't want that. Because the school board does what the public wants.

Deann: Um.

Van: Why don't they just do it?

Deann: Well, they made that rule so long ago. How do they know that other people might want to change them.

Becky: They--only four years ago.

Deann: Only!

Several: Well--.

Rick: Yeah, yeah, but look. Uh, has your parents changed too much in four years?

---

(3)

Deann: I don't know, but we have. I mean, we're different people than the people four years ago.

Becky: You've you've grown up--.

Nan: No we're <u>not</u>.

Becky: We are so.

Van: We are too.

Rick: Well, just that times have changed.

G: Maybe we wear different clothes and stuff. But we're the same way.

Becky: Uh uh. I'm--well, in some, in some ways. In different ways, we're not.

Deann: I don't think so.

Rick: In some ways, yes. Like, uh, sometimes will always be the same, but, uh,--we've changed.

Van: I mean, like, like a lot of my ideas and things have changed, since I--since four, four years ago. (Class: Laughs.)

Becky: They should've! I'm glad!

Rick: Well, well, like take us now. Say four years ago, a kid--we know a lot more than a kid, uh, our age, ya know--take mathematics. Like the math wasn't the same.

Becky: Yeah. But that's that's not our fault, though. We didn't discover it. Other people discovered it.

B & G: Yeah. Um huh.

Becky: How're they going to punish us?

Deann: Yeah. What're, what're, what're they gonna--.

Becky: They say: Violations will be--violators will be punished. Er somethin' like that. (Class: Chuckles.)

Counselor: Well, what we've done in the past, you know, is call parents. And, and have them come in--.

Deann: Oh, parents.

G's: Oh!

---

④

Rick: See, see. And then, then you really get it from the parents. So, what really--.

Deann: Well, there's nothing wrong with holding hands--or whatever.

Rick: Yeah, but one thing will lead to, get to another. But it really isn't <u>worth</u> it, when you can just wait until <u>after</u> school. (G: Laughs.)

Lee: They won't let you do it after school either.
(G: Oh, yes.)

Deann: They won't.

Rick: Not in the school. You can go home.

(5)

Deann: What about parties?

Rick: Huh. What about 'em?

Becky: What about 'em? They sit there dancin', hangin' all over everybody, ya know. It's just the same.

Rick: Well there, there's not much you can do about it, is there?

Deann: Well, you wanna square dance?

Lee: It's a school function. You can do it at games, too.

(6)

Nan: 's OK if you just hold hands. But if you get it, you know, body contact, some kids are just gonna go neckin' down the halls. Well, Deann, (Deann: Oh, I'm sure, Nan.) there are some people that would.

Deann: I don't think so.

Nan: I do.

Deann: I don't.

Counselor: Why don't you think they would do it?

Deann: Well, I mean, they'd rather wait 'till they're alone. (Giggles.)

Rick: Not some of them.

Becky: Not some kids.

Lee: I give up.

Counselor: Well, how do you feel about it personally, then?

Deann: What?

Counselor: Would you go further than just holding hands?

Deann: No.

Rick: Why?

Deann: Because, I'd rather wait until you are alone. (Giggles.)

Becky: Oh, ick.

Deann: Well, god, Becky. I mean, wouldn't you? I mean, I'm not gonna gonna go kissin' somebody down the hall. Would you?

Rick: Would I?

Deann: Yeah. Would you?

Rick: No.

(7)

Lee: Well, heck, if you can do it, an', oh, you know, you can hold hands walkin' home to school--walkin' to school or from school, or at a game, you can hold hands there. Why can't you do it in school? It's, I mean, school is part of your life. And, if you can't do it in school (G: I know.) why can you do it other places?

Deann: School is kind of a prison. (Class: Chuckles.)

Lee: Right.

Becky: Yeah.

(8)

Lee: You go there and you've gotta conform to these rules that the teachers made up, and you didn't have any say in.

Becky: Yeah.

Van: An' it's, it's not--you're there most of the time. They should make it, you know, as real as possible, because it's not that way when you get out.

Deann: Well, kids didn't have anything to say about that rule. Why don't they get to--why don't we just change it, and, and put in our ideas, and maybe compromise a little bit.

Lee: Yeah.

Lee: Yeah. They're makin' it look like holdin' hands is wrong.

Deann: Well, what do you think about school?

(9)

Rick: See, school is, might be kind of a place to ready you for society. Kinda to build you into a mold, that'll fit ya in society, like, uh: This is the "do's" and "don'ts" of society. You <u>don't</u> do this in public, ya know. Like, you don't hold hands in public.

G: 's right.

Counselor: Why not?

Rick: Because it's just been that way. That's the society's way of doin' things.

Lee: Yeah, but that's the way it <u>has</u> been, an'--

Rick: An' it's, it's--.

Lee: It's a new age. I mean people are doin' it now--.

Deann: Yeah, what--.

Rick: What I'm tryin'--what I'm tryin' to say is--.

Deann: Yeah, I know.

(10)

Van: What is your point? (B: Giggles.)

Rick: That, that's <u>their</u> point.

Deann: Why can't we change it?

Rick: Because of, uh, you, you've gotta change the public first. Then you change the rules.

Deann: OK. Then if we start it--.

Becky: You say, you say you want to compromise. And that some of the kids aren't gonna compromise and they're gonna just--do everything. (G: Giggles.) An' then if people come--if people come and walk through our halls and see all this, I'd be embarrassed to even go to that school.

Van: I don't think it'd go that far.

Lee: I don't think so either.

Becky: I do.

Deann: I don't see how any of the kids 'ud do that.

Lee: I don't, I don't think it 'ud be any worse than it is right now, <u>with</u> the rule.

(11)

Counselor: How do you feel about it? You haven't said much.

Nan: Oh, (giggles). I don't really think this is the place to discuss it. Um--(giggles).

Counselor: You don't?

Nan: Well--.

Becky: Where do you want it discussed at?

Nan: I dunno, but my parents think that it's better to discuss it in the home, because I don't--(giggles)--.

Deann: Why in the home? It's a school thing.

Becky: Yeah.

(12)

Rick: But, I could learn just as much, un, in, in school as, er, out, ya know. I could learn just as much.

Counselor: It doesn't bother you to talk about it here?

Becky: Yeah.

Rick: No.

Van: Uh uh.

Deann: I think it should be. 'Cause this is the place where we're trying to get it changed and this--and we're--we're not--trying to get it changed at home.

Van: Well, this is where the problem is. (G: Uh huh.) So you--.

Lee: I think--.

Deann: The problem is--.

Becky: But, I can see Nan's point of view. And her parents' too.

G: Well--.

Van: I can't.

Deann: Uh huh.

Van: Well, ya know, I know the teachers' point of view, you know. They want us here at school, an' to work, you know. No hanky-panky. (Class: Laughs).

(13)

Deann: Well, I, most of the kids in this school are teenagers. Don't you think we could police ourselves?

Lee: Yeah. I, I think we can--. We know how to--the whole school, the whole student body, the--they can watch the people.

Rick: Well, well you--look at it this way. Uh, how, how many kids are really mature enough to do that? (B: OK.) Really.

Becky: That's our idea.

Rick: The immature ones wouldn't do it anyway.

Deann: Yeah!

Rick: Well, what for then--.

Becky: Yes they would.

Van: Hey! That'd be neat.

Deann: They wouldn't either.

Deann: They wouldn't know what to do. (Several snicker.)

Rick: Maybe. But, uh, but if, if you don't let, if you don't let 'em do that, you are more or less depriving them. You know, like, uh, you're, you're putting a label on, like: You're mature, and you can't do that. (G: Laughs).

Deann: No? Silly.

Lee: No you're not.

Rick: In, in a sense.

Van: I think ya are.

Analysis Film #2: "Two Poems"

THE DEATH OF THE BALL-TURRET GUNNER
Randall Jarrell

From my mother's sleep I fell into the State
And I hunched in its belly till my wet fur
froze.
Six miles from earth, loosed from its dream
of life,
I woke to black flak and the nightmare
fighters.
When I died they washed me out of the turret
with a hose.

CRADLE SONG Owen Dodson

Sleep late with your dreams:
The morning has a scar
To mark on the horizon
With the death of the morning star.

The color of blood will appear
And wash the morning sky,
Aluminum birds flying with fear
Will scream to your waking,
Will send you to die;

Sleep late with your dream;
Pretend that the morning is far;
Deep in the horizon country,
Unconcerned with the morning star.

Supplementary Materials for Protocols and Typescripts

Annalysis Film #3: "A Letter to the Editor"

Dear Editor:

"More and more people are taking more and more money--your money and my money--and doing less work to get it. The reference here is, of course, to those millions of "Americans" who are on the public welfare roles, those poor unfortunate souls who just can't seem to make ends meet without dipping into someone else's pocket. A great many people go on welfare because they can make more money by being unemployed than they can working. If welfare recipients would spend more time using their hands for working instead of for accepting doles from those of us who do honest labor, then our tax bills would not be so outrageous as they are.

The beliefs which this country has been built upon--that you don't get something for nothing--that one must work hard--are being eroded with each welfare check, with the passage of each new welfare bill. Our Freshman Congressmen have either been unaware of these basic values of our way of life or they are products of our public schools and know no better. (Schools, too, are staffed with persons on welfare, albeit under the guise of public employment.) They continue to pass bills for Medicare, for Head Start-type programs, for Job Corps Centers, for urban renewal, and the like. And with the passage of each bill more persons are allowed to stop working in order to accept payments for doing nothing.

When will this moral erosion stop? When will the good, decent American citizens stand up and say, "No, no, we won't allow this to continue! If you want something, then work for it!"

There is one candidate running for office who is aware of the results of these socialist ploys. That man is Mr. George Shallow, a man dedicated to the values which good Americans hold. His beliefs are sound. His wisdom has been proven. We urge all good Americans in this community to stand up and say, "We will not allow this present course of events to continue." And the way to do just that is by voting for George Shallow.

Yours truly,

Concerned Citizen

Supplementary Materials for Protocols and Typescripts

Evaluation Film #1: "Three Menus"

Menu I	Menu II	Menu III
Spaghetti	Lettuce and tomato salad	Meat loaf
Bread and butter	Chicken	Baked potato
Jello	Mashed potato	Bread and butter
Coffee	Rolls and butter	Cake
	Ice cream	Milk
* * * * *	* * * * * *	* * * *
Tomato juice	Clam juice	Cream of Tomato soup
Broccoli	Pot roast	Crackers
Roast turkey	Asparagus salad	Fried potatoes
Sweet potatoes	Rice	Veal cutlet
Pineapple salad with cottage cheese	Muffins and Honey	Boiled carrots
	Baked apple	Rolls and butter
Bread and butter	Tea	Lemon pudding
Ice cream		Cookings
Milk		Milk

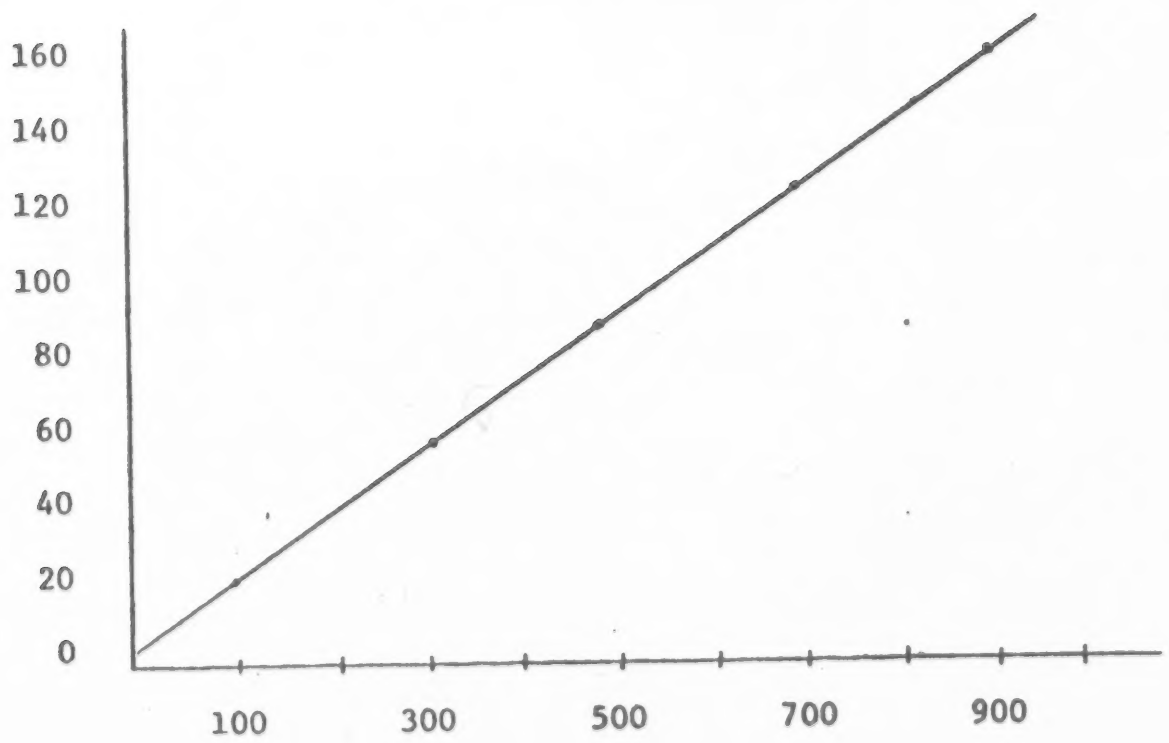
Supplementary Materials for Protocols and Typescripts

Evaluation Film #2: "The Petunia Project"

Table I.
CO_2 Absorbed
(Microliters/min.)

A	B	A/B
100	17	0.170
300	52	0.173
500	87	0.174
700	121	0.173
900	144	0.160
		0.170 avg.

Figure I.



Appendix E

Comments from the Student Analysis Form

"Letter To The Editor" - Needed to know what the letter was about to check faulty analysis. Echo in sound made a tax on the audibility.

. . .

"Two Poems" - was a better film simply from the standpoint the viewer was allowed to hear the poems. Audibility was much better than in "A Letter To The Editor." Instructor also handled the class better in the "Two Poems."

. . .

I wish we could have had more time to really understand what we are doing. Something this important should not be rushed through like everything else in education.

. . .

Question - Did the instructional system attract and hold your interest?
Answer - I would say 'amusing' before I'd say 'dull or 'interesting.'

. . .

This program is horribly vague - the idea of objectives that I might pick up never came through. Considering the question, "Was a constructive sense of self exhibited?" the examples given were very poor. An essay-type response on who (in the film) gave an example of a constructive sense of self rather than a yes-no checklist would help. The basic problem (I think) is that the audience should be given more time to solidify their idea of a constructive sense of self and be given better examples--the ones in the film were obviously phony and I could guess what was going to happen before it did (at least in these instances). More time should be taken to make documentary-type films of real situations or else draw from particular examples related to the sense of self concept that instructors can recall.

. . .

Too much paper work; not enough movies.

. . .

Basically too vague.

. . .

Sometimes I felt it was difficult to tell what I was to see. Maybe with more background I would feel more qualified to rate these films.

Film: "A Letter To The Editor" - Question: Did analysis occur? Answer: "Much of the analysis were unnumbered." "Many slide into evaluation - judgment of what was said."

. . .

Because sound was bad - script helped.

. . .

Script aided me - could use script when needed.

. . .

The script helped quite a bit. If the sound was better the script wouldn't help me that much.

. . .

Has potential: Needs improvement in terms of technical quality and having subject matter at level of viewers and/or the grade level the viewers will be teaching.

. . .

Protocol materials are difficult to make effective but if made so would be valuable in terms of identifying given student behavior.

. . .

The typescript helped!

. . .

This is a fine learning experience. I would like to know what my weaknesses are in determining the difference between evaluation and analysis.

. . .

It helped a great deal with typed script.

. . .

If sound were better the script wouldn't be needed.

. . .

Completely lost without script.

Typescript helped considerably. I would like to see this applied to a modern problems class.

. . .

Yes the typed script helped, otherwise it would have been difficult to do because of the sound.

. . .

Perhaps the basic idea is good, but a great amount of work is necessary for effectiveness. The short films were not plausible and, in fact, detracted from a learning situation. The filming was quite poor and needs revision. Each film should be as realistic as possible.

. . .

Films need refining.

. . .

Films need refining--technical problems with sound, as well as "artificial" acting. Entire project is very elementary in that situations presented (films) might be utilized by high school or junior high school students rather than college level.

. . .

I saw the first three films. They seemed rather trivial. I didn't learn anything new or get any new insights.

. . .

Protocol films seem like a good idea but quality must be improved before a non-prejudicial opinion can be stated.

. . .

It would be easier if we were directed to concentrate on one specific individual in the films.

. . .

Often confusing. Who were we supposed to be watching in each frame? Especially in "I've Got an Appointment." Were we supposed to be watching anyone in particular?

Question: Was the information presented in the student worksheets well integrated with that presented in the motion pictures?

Answer: Too split up - how can you look at boxes and behavior including visual cues?

Appendix F

Correspondence to Field Trial Sites

TEACHING RESEARCH
A Division of the Oregon State System of Higher Education
MONMOUTH, OREGON 97361
Telephone (503)838-1220

Dr. Manfred H. Schrupp
Dean
School of Education
San Diego State College
5402 College Avenue
San Diego, California 92115

Dear Dr. Schrupp:

Teaching Research Division, together with Oregon College of Education and John Adams High School of Portland, Oregon, is currently engaged in a project supported by Federal monies that has as its goal the production of protocol materials for use in secondary teacher education programs. The term "protocol materials", refers to a set of filmed episodes, together with adjunct materials such as a user's guide and student worksheets that may be used in pre-service and in-service settings to provide "concrete referents" for certain theoretical concepts which a teacher in training has acquired or is acquiring in his formal course work. In the case of the protocol materials being developed at Teaching Research, the concepts represent classes of pupil outcomes. That is, the films represent a special set of pupil behaviors that must be relied upon as indicators of the realization of a given outcome, for example, analysis or evaluation (in the sense that Bloom uses these terms). It is thought that a pre-service or in-service teacher who has been exposed to protocol materials will be more able to interpret adequately the behavior that occurs in his own classroom. Needless to say, the use of protocol materials offers many advantages over the observation of learning in operational situations in that a particular "slice of life" may be reproduced time and again.

We hope to enlist the cooperation of five institutions throughout the nation to help us evaluate the new materials. The data from these field trials will be most useful in determining the generalizability of the materials; that is, the utility of our protocol materials in institutions representing different geographical locations, different student populations served, etc. The purpose of this letter is to outline some of the details of the field trial and to assess the interest of your institution in cooperating with us.

The Oregon State System of Higher Education is comprised of Oregon State University, University of Oregon, including The Medical and Dental Schools, Oregon College of Education, Southern Oregon College, Eastern Oregon College, Oregon Technical Institute, Portland State University, Division of Continuing Education and Teaching Research Division.

Let me first of all outline some details about the protocol materials and benefits that might accrue from their use at your institution. As I mentioned above, the filmed episodes show behavior that may be used as indicators of classes of learner outcomes. These classes are listed below with a brief explanatory note:

Analysis--the breakdown of a communication into its constituent elements.
Evaluation--the making of judgments about the value of ideas, etc.
Constructive sense of self--the achievement and maintenance of integrity of identity.
Commitment to educational goals--the learner's identifying and committing himself to educational goals that are consistent with his own interests and growth.

If funds permit, other classes of learner outcomes will be filmed such as application.

There are three films showing both junior high and senior high pupils for each class of outcome, plus two sets of evaluation films that have multiple pupil outcomes represented. The selection of classes of learner outcomes as the subject of our protocol materials is in keeping with the commitment of the State of Oregon to move toward a teacher education program that requires prospective teachers to demonstrate, for purposes of certification, that they can in fact, bring about given classes of learner outcomes. It is also in keeping with the on-going recognition that teacher education must become much clearer than it now is about the classes of pupil outcomes for which teacher education is responsible, and much more systematic than it now is in preparing teachers to be able to bring those outcomes about. It is anticipated that the protocol materials will provide a significant beginning in the direction of both sensitizing teacher educators to the significance of dealing with pupil outcomes in their training programs and providing them materials to do so. It should be pointed out, however, that the materials are not meant to provide teachers with skills in obtaining these pupil outcomes, but are only meant to provide them with the capability of recognizing when these classes of learner outcomes do indeed occur. Further, the protocol films are not exhaustive of all pupil outcomes, but they are representative of high priority outcomes, at least insofar as our cooperating institutions are concerned. It is anticipated that further protocol projects will enable the filling of scores of other classes of outcomes.

Each participating institution will be provided a complete set of protocol materials. That is, we will furnish one set of the protocol films, several user's guides, and a set of student worksheets. The institution participating in the field trial would be responsible for duplicating students' materials. The set of protocol materials would be loaned at no charge to the institution for approximately three months: April, May and June of 1971. Close contact will be kept with the institutions throughout the field trial to assure that the protocol training

benefits the students as well as to assure that useful data is being collected that will serve as a basis for evaluation of the materials. This contact will include one site visit at the cooperating institution by a Protocol Project staff member during the time that the materials are being used. In addition, if the institution desires to mount a research project involving the materials, the Project staff will cooperate to the fullest extent possible.

Now let me outline what is expected from institutions participating in the field trial. First of all, they are expected to furnish the equipment required in the presentation of the films. In this case, standard 16mm sound motion picture projectors will suffice. Second, the institutions are expected to provide during as well as at the end of the field trial, accurate records of student performance and evaluation data. Students will be expected to complete a questionnaire, about the materials, a Thurstone-type attitude scale, and of course, student worksheets relating to each protocol film. Each instructor using the materials is expected to complete a questionnaire about the materials as well as an implementation analysis that records the precise way in which he used the materials. Finally, at the time of the site visit, a number of tape recorded interviews from both faculty and students will be taken.

Probably the most important commitment that the institution is required to make if they are to join in our field trial has to do with the way in which the materials are used. Our evaluation design requires that each participating institution use the materials in two ways. First, the materials must be used as recommended in the user's guide. All of the protocol films must be shown and all of the adjunct materials must be used in the manner recommended. We require that at least one instructor and preferably more, use the materials in this way. However, it is also necessary that at each institution, there be one or more instructors who will use the materials as they see fit. That is, they are absolutely free to use the materials in whatever way that they deem appropriate. This might mean that they would choose to use the materials the recommended way, or to make minor or even major adaptations. Therefore, we require in the field trial that at each institution, at least two classes of students use the materials, one class using them as recommended in the user's guide and the other class using them as deemed appropriate by the instructor. In smaller institutions, one instructor may teach both classes.

Many institutions have expressed interest in participating in the field trial of many protocol materials that are being developed by some eleven projects throughout the nation. It is evident that teacher education throughout the country recognizes the need for materials of this type. It is our desire that these materials be evaluated as thoroughly as possible under actual operational conditions in a variety of institutions. We believe that the materials that are now being developed will be of immense value to you and that they will be a valuable supplement to your program.

The data secured from the field trial will serve to refine these materials even more and will make it possible for us to anticipate problems that might arise in their use on a wide-scale basis.

If your institution desires to be considered as a field trial site, please telephone me (collect) by February 8. We anticipate that the materials will be in your hands no later than April 1, 1971. If there are any questions, please do not hesitate to contact me in writing or by telephone.

Sincerely,

Paul A. Twelker
Associate Research Professor

PAT:ss

Appendix G

Reports from the Needs Assessment Phase of the Project

The Teacher Education Needs at Oregon College of Education

At Oregon College of Education the value of Protocol films had been recognized by the secondary education faculty. The determination as to what concepts were to be referenced was determined by examining the objectives of the institution, and the objectives for secondary education in particular. The objectives for Oregon College of Education consist of the following:

> A paramount characteristic of a liberally educated person is the ability and self-discipline to learn independently. The basic liberal arts program of the college attempts to provide the driving force toward continuing study after graduation. It is directed toward the development of enjoyment for all fields of study.
>
> The liberally educated person has other characteristics which are fundamental in importance. Some reflect cultural values; others reflect the present needs of society. Following is a list of objectives which the college administration, faculty, and students generally agree all students should strive to attain regardless of their special interests and abilities. The list is under continuing study and is subject to change.
>
> The OCE student should strive to develop
>
> a) The ability and self-discipline to learn independently in preparation for a lifetime of continuing study.
> b) The ability to communicate more effectively in both speech and writing.
> c) An acquaintance with thought and culture expressed through works of literature, music, and art.
> d) The capability for mature thought and judgment through knowledge of history, literature, religion, and philosophy.
> e) The ability to solve problems or to communicate with men or machines for problem solving using quantitative and non-quantitative mathematical systems.
> f) A fixed pattern of sustained physical and mental vigor through regular physical activity and through application of good mental and personal health practices.
> g) The capability for creative expression and aesthetic enjoyment through knowledge and experience in the creative and performing arts.
> h) A basic understanding of computer-based man-machine systems used in such fields as transportation, communication, health, and education, through knowledge of the physical and social sciences.

i) The ability to deal with processes of human interaction, learning, and development as a parent, teacher, or other agent of social change, through knowledge of the natural and social sciences.
j) The ability to deal with political, social, economic, and environmental problems and processes, through knowledge of the natural and social sciences.

The knowledge, abilities and attitudes described above are not necessarily acquired through particular courses of instruction, but rather through numerous arrangements of curricular offerings together with a host of extracurricular opportunities for growth and exploration.

Some of the objectives of secondary education are as follows:

A. Determine Objectives
Define "behavioral objective," and list characteristics of behavioral objectives.
Distinguish between objectives which are behaviorally stated and those not so stated.
Write behavioral objectives for learning activities appropriate to trainee's special field of teaching.
Write objectives for own field for cognitive domain of behavior: (a) for knowledge level of behavior, and (b) for higher levels of behavior.
Write objectives for own field for affective domain.
Write objectives for own field for psychomotor domain.
From curriculum guides and other sources, trainees select examples of objectives which illustrate, (a) convergent thinking, (b) divergent thinking, (c) evaluative thinking.
Trainees state how the objectives they have written for preceding tasks are appropriate to (a) societal needs, (b) developmental needs of the youth he will be teaching, (c) structure and methods of inquiry of the discipline from which the objectives are drawn.

B. Modify objectives to meet individual differences
State prerequisites for given objectives.
Write descriptions of procedures for assessing the degree to which different types of learners are likely to possess the necessary prerequisites for a learning task (including, interpret individual Bellevue student scores and profiles obtained from batteries of standardized tests).
Write modified objectives for different types of learners.

C. Select media which implement appropriate practice of the desired pupil behavior.

D. Organize the learning environment.

E. Interact with students
In each of these five types of situations, interact with pupils effectively by (a) eliciting frequent pupil responses, and (b) reinforcing appropriate responses:

Describe to pupils a specific learning task, and elicit responses which indicate a favorable "set" toward the task.
Elicit responses which indicate practice in acquiring knowledge.
Elicit responses characterizing convergent thinking; or behavior at the comprehension or application levels of cognitive domain.
Elicit responses which characterize divergent thinking, or the analysis or synthesis levels of the cognitive domain.
Elicit responses indicating evaluative thinking.

F. Evaluate student progress.

The problem was one of determining the priority of the objectives in terms of the importance of the concept to the preparation of secondary teachers and of the need for instructional materials. As a result the faculty of the secondary education department were asked to submit the concepts which were of high import and for which materials appeared to be most needed.

The preliminary list of concepts included the following:

Write objectives for own field for cognitive domain of behavior: (a) for knowledge level of behavior, and (b) for higher levels of behavior.
Write objectives for own field for affective domain.
Write objectives for own field for psychomotor domain.
Elicit responses characterizing convergent thinking; or behavior at the comprehension or application levels of the cognitive domain.
Elicit responses which characterize divergent thinking, or the analysis or synthesis levels of the cognitive domain.
Elicit responses indicating evaluative thinking.

After this list was secured, the faculty met as a group to order the concepts for protocol development. The faculty consensus was that while much is written of ways to classify objectives of instruction by domain and level therein, (Bloom, Taxonomy of Educational Objectives: Cognitive Domain) little was available to prepare students to identify what it "looked like" for students to evidence thinking at various levels. Additionally, the staff determined the priority needs for instruction of the various levels of the Taxonomy.

Hence, it was decided that the first concept was to be analysis; the second, evaluation; third, comprehension; then followed synthesis and application.

These concepts, then, became the foci for the Oregon College of Education protocol films.

The Teacher Education Needs at John Adams High School

Program Goals

One of the crucial tasks in teacher education programs is to identify the actual behavioral change wrought by the process of education. Great emphasis in such programs is placed on the formulation of objectives and the methods to be used in their achievement. But beyond oral or written examination and casual observation, the teacher trainee has little notion of when a behavioral change is taking place, whether it actually meets a formal objective, and how his methods may be affecting the process.

Yet, often a change in behavior is a demonstration of learning and is observable. Given an environment, a situation calling for an adaptive change in behavior, it can be said that when such a change is made, there is often some observable action which explicitly or implicitly evidences that change. It can also be said that consciously, the individual expressing that behavior is learning something. What we can observe is indeed a learner outcome.

The problem is that we have no systematic way of identifying learner outcomes, especially when they illustrate complex interactions of behavior. How does the teacher trainee learn to identify and deal with such complex learner outcomes? He has two traditional resources. He may learn over the years through his own personal experiences and through the vicarious sharing of the experiences of other teachers—a recourse both costly in time and resources. He may also learn through classroom observation. This method may be objected to on the grounds that the learner outcome:

1. may or may not occur
2. may be limited in scope
3. may be adversely affected by the observation itself.
4. is dependent upon the accuracy of the recall of the trainee for later cognitions.
5. is dependent upon the interpretation of the observer if it is to be shared with other trainees.
6. cannot be duplicated.

In light of all these considerations, the problems in teacher education programs can be summarized as:

1. the identification of complex learner outcomes and their internal relationships.
2. the access to learner outcomes in terms of observation and duplication.

The kinds of problems described are relevant to John Adams High School and its teacher training programs. Adams has an overall commitment to become a school-based setting for continuous educational experiment and change. In pursuit of this commitment, the various aspects of education are integrated: the instruction of students, the development of curriculum, the pre-service and in-service training of educational personnel at all levels, as well as basic and applied research. Two needs are being met and integrated: the traditional need of society for skilled and competent citizens; the need for self-directed and initiating learners capable of coping with the changing problems of our society and dealing in new ways with the dramatic expansion of knowledge we now face.

The curriculum reflects this effort. In part, it consists of a General Education program which strives to provide students with a base of knowledge that is useful in life; to help them see relationships between events in the contemporary world; and to provide them with the skills to work creatively in identifying and solving the problems confronting them, now and in the future. There is a Basic Skills Program, designed to guarantee that Adams' students will be proficient in such areas as mathematics, reading and writing. An Elective Program allows students to explore a wide range of interests, ideas, and possible occupational roles.

In terms of the training of potential teachers, it is readily apparent that Adams has two broad tasks:

1. the training of teachers for traditional teaching functions for both inside Adams and their future employment elsewhere.
2. their training in those functions consistent with the experimental nature of Adams and like schools elsewhere.

To accomplish these tasks, Adams provides a clinical training setting in which trainees can observe, analyze, and practice the skills requisite for functioning within their potential professional role. As a later overview of the training programs will show, various training models co-exist at Adams. However, all adhere to the principle that the most effective preparation for any occupation occurs when the trainee performs specified tasks under expert supervision in the actual work setting. To a great extent, the training of teachers is shifted from the university to the school. Adams' core training staff members have joint appointments with cooperating universities which allows recognized practicum courses relating directly to the teacher trainees' classroom experiences to be taught at the school itself.

During its first year of operation, the Adams' teacher training program encountered specific problems which are related to those

described for teacher education in general, and to which it will be argued, protocol materials can attend to.

It was found that trainees had difficulty in diagnosing different levels of student competencies. Greater abilities in assessing who a student is and where he is at are needed. It was also found that trainees had inadequate mind sets which resulted in telling students what they have learned rather than finding out what they have learned.

It was with these considerations of the general problems of teacher training and the specific nature of the Adams program (i.e., its experimental orientation) and its problems that the decision to take part in the development of protocol materials was made.

Protocol materials by focusing on a learner outcome provide an external objective example, a reusable source of data on film, which can facilitate learning and communication among trainees of diverse backgrounds. By representing the learning outcomes of diverse individuals in complex settings and situations, those problems related to identification should be resolved. Because they are on film, those problems relating to access will be largely resolved.

The impact of all these factors should be productive of valid conceptualization among trainees, and through that, the refinement of the linkage between teaching methods and objectives.

With these circumstances in mind, it should be noted that we at Adams, are equally interested in developing protocol materials, whose trainee outcomes lie in the realm of understandings, as well as training materials, whose trainee outcomes lie in the realm of skills. It is our intent to seek resources which test the value of each endeavor separately and in combination. Protocol materials development focuses exclusively on learner outcomes; our notions of training materials encompass the interaction of teacher behaviors and learner outcomes. A comparison and contrast of the effectiveness of each approach should prove interesting.

B-2. Under section B-2 of the Education Professions Development Act (1970), Adams is responsible for the training of 20 potential teachers during the 1970 school year. These trainees have completed or have nearly completed work towards a B.A. or B.S. degree. During their year's internship at Adams, one-third of their time is spent in actual classroom instruction; one-third is spent in educational course work. They are selected for the program on the bases of:

1. They come from a disadvantaged background, (e.g., socio-economic, racial)
2. They have potential for learning in a clinical environment.
3. They have experience working with high school-aged people.
4. They are sensitive to the needs of young people.

Student Teachers. A second group with whom Protocol materials might be used are those trainees engaged in a three month student teaching experience at Adams for purposes of certification. During the 1970-71 academic year, 54 such trainees are anticipated. Forty-two are from Portland State University, an urban university which draws students from all socio-economic and racial backgrounds, but primarily from lower-income white groups. Twelve trainees are anticipated from Oregon State University which draws its students primarily from middle income and professional groups.

Teacher Corps. The Teacher Corps constitute a third target group. Seven trainees are anticipated during the 1970-71 academic year. They are selected on the bases of:

1. They are members of a disadvantaged group (e.g., socio-economic, racial minority).
2. They have had an inadequate secondary school preparation.

The pupils that these trainees will come into contact will potentially span all segments of our society. At Adams the range includes both middle and lower income White and Black pupils (Adams' student body is approximately 25% Black). Although many trainees may begin their teaching careers in Portland, it is to be expected that significant members will begin their careers in various areas throughout the West in both urban and rural settings and therefore they can expect to teach pupils from diverse backgrounds.

Context

Potential users of Protocol materials. The Director of Adams' Training Program is John Lovering Parker, who is also the Director of EDPA projects. Dr. Parker holds an Ed. D. in Curriculum and Supervision from Harvard University (1965-68) and has held numerous administrative and teaching positions involving teacher training and supervision.

There are also various training and administrative personnel (five in number) who would use the Protocol Materials for whom background material is unavailable at this time.

Equipment, supplies, and machines. Adams is fortunate in having a well equipped and modern Audio-Visual department with an ample number of 16mm screens and projectors. A comprehensive closed circuit T.V. system also is available throughout the building. Facilities for spicing and other appropriate maintenance operations exist. In addition Adams employs a Media Center Coordinator, a graphic artist, an audio-visual aid and two audio-visual technical trainees.

Use of the materials. The uses of Protocol Materials would be periodic as appropriate to the needs of the training program and those uses would be determined by the manner in which they came to be an integral part of that program.

Adams' training program runs a full year, with student teachers training in the school during the nine month academic year while the B-2 Interns begin their training in June during the summer session prior to the academic year.

Management, facilities, funds. At present there appears to be no identifiable administrative limits to the use of Protocol Materials beyond the day to day exigencies of an innercity clinical setting. Adams has perhaps the richest and most varied training program available in a secondary school. The on-site availability of pupils is a distinct advantage for the development of Protocol Materials. The philosophy and the experimental nature of the school lends itself naturally to such a project. Physically, space is ample and all facilities are new. The school does lack an extensive Educational Library but the use of other libraries (e.g., P.S.U., O.S.U., the District Curriculum Library) is possible. Funds are available for rewriting the User's Guide as necessary, but not for film. However, the school video system could be used to reshoot portions of the Protocol Materials.

Appendix H

Flow Charts for
On Location Filming

MEMORANDUM

TO: All Protocol Materials Staff Members

FROM: Helen L.K. Farr

RE: Procedures for Filming

Filming the selected protocols involves considering many activities and people, and much equipment. Some of these activities, people, and equipment are heavily intertwined with others; some are less so. Therefore, the following flowcharts have been designed to give maximum clarity and to provide a semblance of order in what is a relatively complex operation. These flowcharts list the tasks to be done by various personnel involved in the filming; therefore, to some extent the tasks go on simultaneously (especially during the period of shooting). The activities appear to be self explanatory.

FLOW CHARTS FOR ON LOCATION FILMING

Advance Planning: Carried out be OCE/JAHS Staff Members

These are activities which must be done between the time the content for a protocol is developed on paper and the day of shooting.

Preparation for Shooting: Carried out by OCE/JAHS Staff Members

These are activities which must be done at the place where shooting is to occur, and before shooting begins.

Shooting: Carried out by OCE/JAHS Staff Members

These are activities assigned to the project staff members during the filming session.

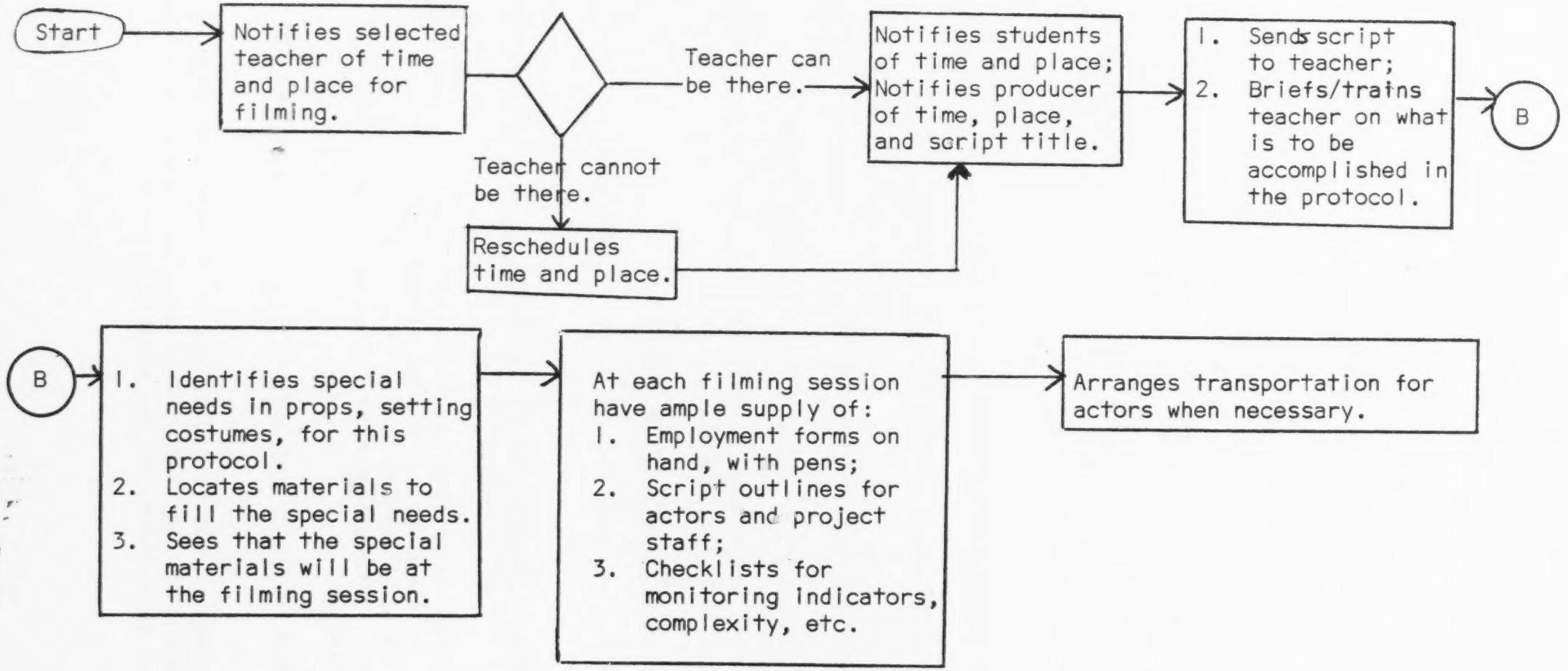
Preparation and Shooting: Carried out by the Teaching Research Producer-Stage Manager (i.e., the project co-director)

These are activities to be done on the day of filming, at the place where the filming will take place. A myriad of coordinating tasks necessary in the Advance Planning and Planning Stages of the film production are not shown on this flowchart, although they are inherent in the producer-stage manager's responsibilities.

Planning, Shooting, and Editing: Carried out by the Director and his Technical Crew

These are categories of activities in which the director and/or his technical crew must engage in for the production of the protocol filming. (None of these persons is a member of the project staff.)

FLOW CHART FOR ON LOCATION FILMING: ADVANCE PLANNING
(OCE/JAHS Staff Members)


Start
Notifies selected teacher of time and place for filming.
Teacher can be there.
Teacher cannot be there.
Reschedules time and place.
Notifies students of time and place; Notifies producer of time, place, and script title.
1. Sends script to teacher;
2. Briefs/trains teacher on what is to be accomplished in the protocol.
B
B
1. Identifies special needs in props, setting costumes, for this protocol.
2. Locates materials to fill the special needs.
3. Sees that the special materials will be at the filming session.
At each filming session have ample supply of:
1. Employment forms on hand, with pens;
2. Script outlines for actors and project staff;
3. Checklists for monitoring indicators, complexity, etc.
Arranges transportation for actors when necessary.

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FLOW CHART FOR ON LOCATION FILMING: PREPARATION FOR SHOOTING
(OCE/JAHS Staff Members)

Technical crew sets up

2 hours

Actors and project staff arrive

OCE/JAHS Staff members:
1. Takes attendance (teacher and students);
2. Has new employees fill out time sheets, and collects them;
3. Checks to see that any special costuming and prop needs are present.

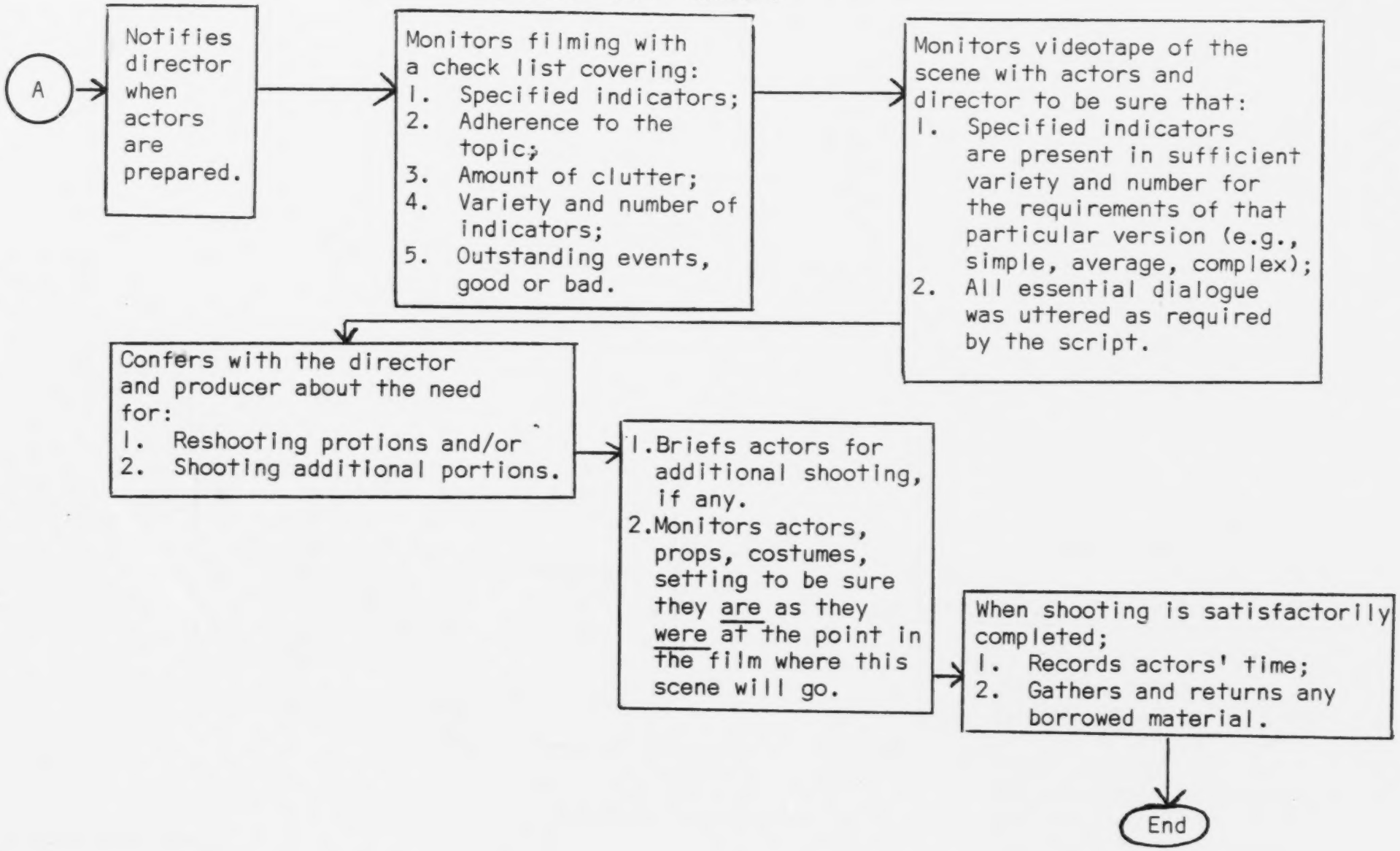
OCE/JAHS Staff member:
1. Tells actors why the film is being made;
2. Distributes script **outlines** to actors;
3. Asks actors to read scripts;
4. Answers questions on them.

OCE/JAHS staff member briefs actors on:
1. The overall effect sought;
2. The points to be made in the dialogue/action;
3. Assigns roles to particular students if script requires it.

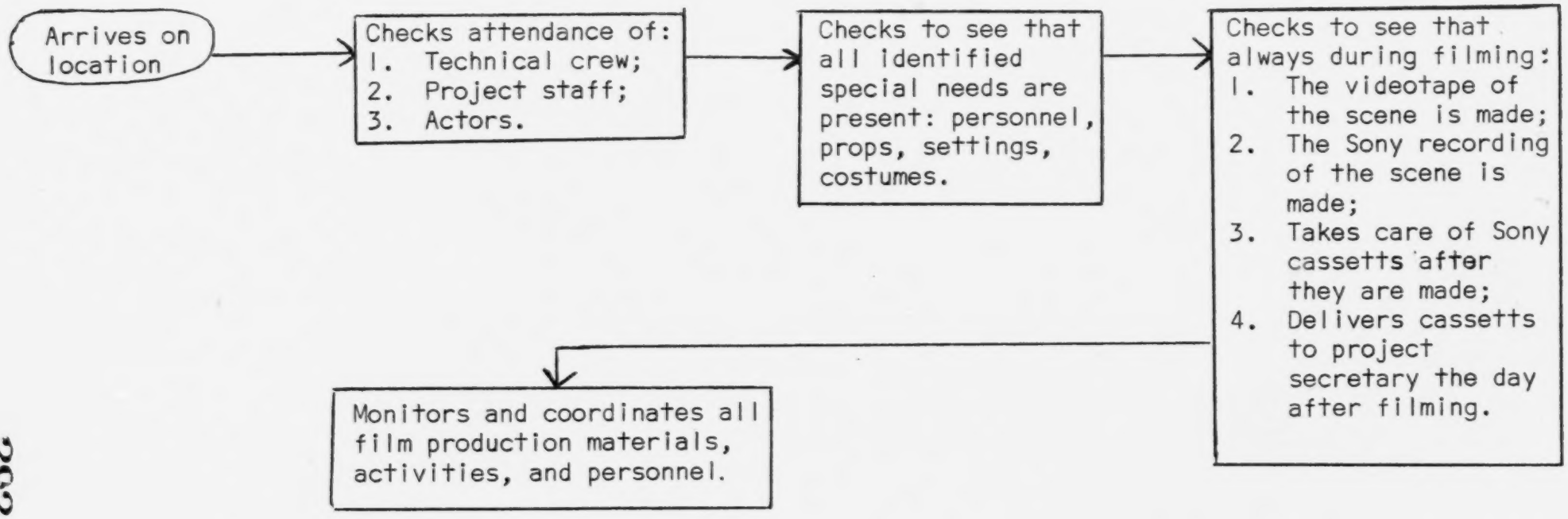
A

FLOW CHART FOR ON LOCATION FILMING: SHOOTING

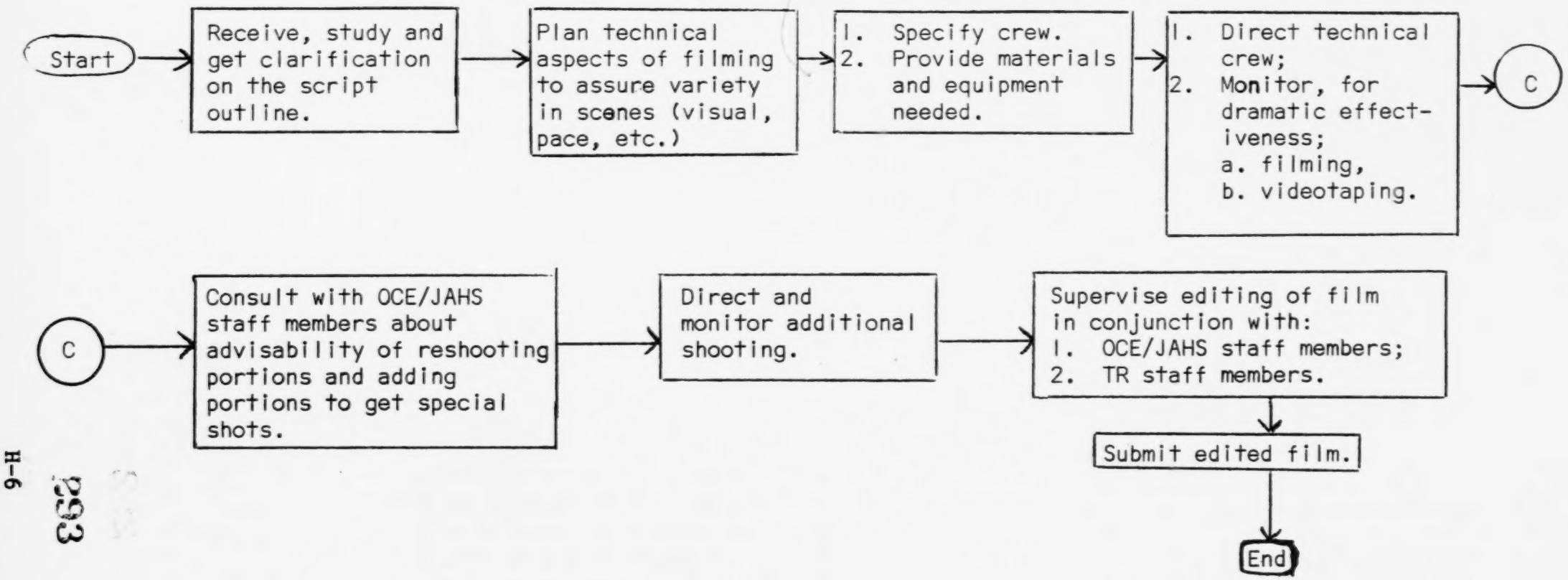
OCE/JAHS Staff Members


A
Notifies director when actors are prepared.
Monitors filming with a check list covering:
1. Specified indicators;
2. Adherence to the topic;
3. Amount of clutter;
4. Variety and number of indicators;
5. Outstanding events, good or bad.
Monitors videotape of the scene with actors and director to be sure that:
1. Specified indicators are present in sufficient variety and number for the requirements of that particular version (e.g., simple, average, complex);
2. All essential dialogue was uttered as required by the script.
Confers with the director and producer about the need for:
1. Reshooting protions and/or
2. Shooting additional portions.
1. Briefs actors for additional shooting, if any.
2. Monitors actors, props, costumes, setting to be sure they are as they were at the point in the film where this scene will go.
When shooting is satisfactorily completed;
1. Records actors' time;
2. Gathers and returns any borrowed material.
End

FLOW CHART FOR ON LOCATION FILMING: PREPARATION AND SHOOTING
(TR Producer--Stage Manager)


Arrives on location
Checks attendance of:
1. Technical crew;
2. Project staff;
3. Actors.
Checks to see that all identified special needs are present: personnel, props, settings, costumes.
Checks to see that always during filming:
1. The videotape of the scene is made;
2. The Sony recording of the scene is made;
3. Takes care of Sony cassetts after they are made;
4. Delivers cassetts to project secretary the day after filming.
Monitors and coordinates all film production materials, activities, and personnel.

FLOW CHART FOR ON LOCATION FILMING: PLANNING, SHOOTING, AND EDITING
(Director and his Crew)


Start
Receive, study and get clarification on the script outline.
Plan technical aspects of filming to assure variety in scenes (visual, pace, etc.)
1. Specify crew.
2. Provide materials and equipment needed.
1. Direct technical crew;
2. Monitor, for dramatic effectiveness;
a. filming,
b. videotaping.
C
C
Consult with OCE/JAHS staff members about advisability of reshooting portions and adding portions to get special shots.
Direct and monitor additional shooting.
Supervise editing of film in conjunction with:
1. OCE/JAHS staff members;
2. TR staff members.
Submit edited film.
End

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